

No. 1658.

LONDON, SATURDAY, AUGUST 6, 1859.

PRICE
FOURPENCE
Stamped Edition, 6d.BRITISH ASSOCIATION FOR THE
ADVANCEMENT OF SCIENCE.

The NEXT MEETING will be held at ABERDEEN, commencing on WEDNESDAY, September 13, 1859, under the Presidency of His Royal Highness the PRINCE CONSORT.

The Reception Room will be the Mechanics' Hall, Market-street.

Notices of Communications intended to be read to the Association, accompanied by a statement whether or not the Author will be present at the Meeting, may be addressed to John Phillips, Esq., LL.D., F.R.S., Assistant General Secretary, University Museum, Oxford; or to Prof. Nicol, Prof. Fuller, and John F. White, Esq., Local Secretaries, Aberdeen.

JOHN TAYLOR, F.R.S., General Treasurer.
4, Queen-street-place, Upper Thames-street, London.

CONSUMPTION HOSPITAL, BROMPTON.

Further HELP is sought to MAINTAIN this Hospital, which is NOW FULL, in entire efficiency. Bankers: Messrs. Williams, Deacon & Co., 20, Birch-lane.

PHILIP ROSE, Hon. Sec.
HENRY DOBBIN, Sec.

UNIVERSITY OF ST. ANDREWS.

NOTICE IS HEREBY GIVEN, that the next GENERAL EXAMINATION for the Degree of DOCTOR OF MEDICINE will commence on MONDAY, the 17th of October.

Fellows and Members of the Royal College of Surgeons of England, Edinburgh, and Dublin, of the Faculty of Physicians and Surgeons of Glasgow, and Licentiates of the London Apothecaries' Company, are eligible for examination.

Every Candidate is required to communicate by letter with Dr. Day, the Professor of Medicine, fourteen days before the period of examination, in order that he may be entered by the Secretary for Registration on or before Saturday, the 19th of October.

By order of the SENATUS Academicus.
St. Andrews, 1st August, 1859.

THE
BRADFORD TRIENNIAL MUSICAL
FESTIVAL, 1859.

In Aid of the Funds of the BRADFORD INFIRMARY AND DISPENSARY, will be held in St. George's Hall, on TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, the 22nd, 23rd, 24th, and 25th August, under the special patronage of Her Most Gracious Majesty the Queen, H.R.H. the Prince Consort, H.R.H. the Prince of Wales, &c. &c.

PRINCIPAL VOCALISTS:

Soprano—Madame Clara Novello, Madame Lemmens-Sherrington, Mrs. Sanderson, and Miss Tittens.

Contralto—Miss Palmer, Miss Freeman, and Madame Nantier-Duc.

Tenor—Mr. Sims Reeves, Mr. Wilby Cooper, & Signor Giuglini.

Bass—Signor Ajello, Mr. Santley, and Signor Badiali.

Also: Pianoforte—Miss Arabella Goddard.

The Band will comprise the whole of the Members of the Royal Italian Opera Orchestra, Covent Garden, London.

The CHORUS will consist of the Members of the Bradford Festival Choral Society, with additional Soprano and Alto from neighbouring towns, forming altogether an

ORCHESTRA OF ABOVE 300 PERFORMERS.

Organist—Mr. Brownsmith.
Chorus Master—Mr. W. Jackson.

Conductor MR. COSTA.

TUESDAY EVENING, August 23rd,
Haydn's Oratorio, 'CREATION.'

WEDNESDAY MORNING, August 24th,
Handel's Grand DETTINGEN TE DEUM, and a Selection from his Oratorio, 'JUDAS MACCABEUS.'

THURSDAY MORNING, August 25th,
Mendelssohn's Oratorio, 'ST. PAUL.'

FRIDAY MORNING, August 26th,
Handel's Oratorio, 'MESSIAH.'

THREE GRAND MISCELLANEOUS CONCERTS

will be given on the Evenings of Wednesday, Thursday, and Friday, at which Miss Arabella Goddard will perform the Choral Fantasia of Beethoven, and a Grand Concerto, accompanied by the Full Band, &c. &c.

The Instrumental Selections will comprise Grand Symphonies, Overtures, &c. &c. Also Vocal Selections from Operas, Madrigals, Part Songs, &c. &c., and JACKSON'S CANTATA, 'THE YEAR' (first time of Performance).

PRICES OF ADMISSION.

SECURED SEATS (Numbered), for each Performance:—

Stalls 1 10 Front Area 0 7 6

Area (raised seats) 0 10 West Gallery 0 6 0

RESERVED SERIAL TICKETS: Transferable.

Admitting the holders to all the Seven Performances:—

Stalls 5 5 0 Front Area 3 17 0

Area (raised seats) 3 12 6 West Gallery 2 15 0

UNSECURED SEATS: for each Performance:—

North and South Galleries 0 3 0

Or a Serial Ticket, Transferable, admitting the holder to all the Seven Performances 0 17 6

Special Trains will be announced in due course.

Forms of application for Tickets, Programmes, and full particulars may be obtained of the Secretaries, Mr. CHARLES OLLIVIER or Mr. CHARLES WOODCOCK, St. George's Hall, Bradford.

HENRY BROWN, Mayor.

Chairman of the General Committee;

SAMUEL SMITH,

Chairman of the Executive Committee.

GERMAN AND FRENCH LANGUAGES.

A Swiss Gentleman, provided with the best resources, and having made literary studies, wishes to give LESSONS in the above languages and also in Classics, either in Schools or Families.—Apply by letter, pre-paid, to Mr. Koni, care of the Swiss Consulate, London, 51, Old Broad-street.

LIVERPOOL ACADEMY.—ARTISTS are

respectfully informed that the THIRTY-FIFTH ANNUAL EXHIBITION of the LIVERPOOL ACADEMY will OPEN EARLY in SEPTEMBER.

Works of Art intended for Exhibition will be received (subject to the regulations of the Academy's Circular) by Mr. Green, 14, Charles-street, Middlesex Hospital, until the 15th of August, and at the Academy's Rooms, Old Post-office-place, Church-street, Liverpool, until the 20th of August.

JAMES PELHAM, Secretary.
8, Marden-street, Low-hill, Liverpool.

CRYSTAL PALACE.—ARRANGEMENTS FOR

WEEK ENDING SATURDAY, August 13th:—

Monday, open at Nine. Full Display of the Great Fountains.

Tuesday to Friday, open at Ten. Admission, One Shilling; Children under Twelve, sixpence.

Saturday, open at Ten. Concert. Admission, by Season Ticket, Free; or on Payment of Half-a-Crown; Children, One Shilling.

Orchestral Band, Grand Organ, and Display of Upper Series of Fountains, daily. Military Band in the Grounds from Six till Eight on Wednesday and Saturday Evenings.

The Flowers in the Palace and Park now in great profusion and beauty. Masses of brilliant colours from thousands of Plants in full bloom meet the eye at every turn. Gymnasium and Stalls in the grounds free to Visitors.

Sunday, open at 10 to 4. Shareholders gratuitously by Tickets.

Season Tickets, One and Two Guineas each, available to 30th April, 1860, at the Palace; 2, Exeter Hall; and the usual Agents.

NEW ART-UNION.—Limited to 5,000 Sub-

scribers. For a Subscription of One Guinea will be given a set of seven of the finest large line engravings ever issued, the proof impressions of which were published at Seventy Guineas. They are world-wide celebrities, and each of the seven given for the Guinea Subscription is of more value than the single print usually given by Art-Unions for the same sum.

The plates will be destroyed so soon as the 5,000 sets absorbed, so that each Subscriber will thereupon hold a property worth at least 10s. 6d. an impression, or 31. 2s. 6d. for the set of seven; and, as no more copies can be produced, it may be relied upon that before long the set will be worth 27s. 7d., or more.

Specimens may be seen, and Prospectuses obtained, at DAY & SONS, Lithographers to the Queen, 6, Gate-street, Lincoln's Inn-fields, London.

FINE-ART UNION.—Twelve Guineas for

One Guinea.—Unparalleled FINE-ART DISTRIBUTION. Limited to 5,000 Subscribers. Three cheques of seven of our greatest Masters, engraved by the most celebrated Engravers of the day, at a cost of several thousand pounds, secured by a Subscription of 12s. Given immediately on the receipt of Subscription three choice Engravings, each worth four times the Art-Union print, a total of 12 guineas for one guinea. The plates will be destroyed as soon as the list is filled up, causing the impressions to increase in value, so that very shortly they will be worth more than 12 guineas the set. Among the set is Sir E. Landseer's masterpiece, pronounced in a recent critique to be his finest picture. Each Engraving is about 8 inches by 11 inches, without margin. Prospectuses forwarded post-free. Engraving may be seen at Paul Jerrard & Son's New Fine-Art Gallery, 170, Fleet-street, E.C.

EWELL COLLEGE, near Epsom, Surrey.

In this Establishment, an attempt is made to combine the advantages of Private Tuition with those of Scholastic Life. The whole Pupils, after the first year, will occupy a separate House, within the College walls, under the Vice-Principal, a Clergyman.

Terms: School, 50 and 60 guineas per annum; College Class, 70 guineas; with separate Boarding, 100 guineas. No extras.

WM. KNIGHTON, LL.D., Principal.

PRACTICAL CHEMISTRY.—Dr. MATTHIES-

SEN'S LABORATORY will RE-OPEN for the Winter Course on the 3rd of OCTOBER. Hours of Attendance, daily, from 9 A.M. to 4 P.M., and in the Evening, from 6 to 8. Dr. Matthiesen may be consulted on Chemical Subjects, and Samples for analysis can be forwarded to his Laboratory or to any of Messrs. H. MATTHIESSEN & Co., Mark-lane Chambers, E.C. Laboratory, 1, Torrington-street, Russell-square, W.C.

MRS. JOHN TEMPLETON'S ESTA-

BLISHMENT for YOUNG LADIES, 59, GIBSON-SQUARE, ISLINGTON.—Mental cultivation and development, with moral training. Boarders treated in every respect as members of the Family. Situation the healthiest in London, and most convenient for visits to the various institutions and exhibitions.

School duties RESUMED on JULY 25th. Terms, &c. may be had on application.

LEWISHAM GRAMMAR SCHOOL, Lewis-

ham Hill, Blackheath, Founded and Endowed by Rev. ABRAHAM COLFE, A.D. 1603. Trustees: The Worshipful Company of Leatherellers. Head Master—Rev. GEORGE F. LACEY, F.A.A., of Pembroke College, Cambridge. For prospectus and terms for Boarders and Day Scholars apply to Head Master.

CAMBRIAN-HOUSE SCHOOL,

RYDE, I.W.

Head Master—Rev. R. K. EDWARDS, B.A. Trin. Coll.

Terms, Fifty to Seventy guineas per Annum.

The SCHOOL RE-OPENED on the 3rd of AUGUST.

There are at present a few VACANCIES.

EDUCATION (Superior).—UPTON HOUSE,

SLOUGH, Bucks.—Madame FÉRETTE, assisted by experienced Resident Governesses and London Professors of the first rank, EDUCATES a LIMITED number of the DAUGHTERS of GENTLEMEN.—TWO VACANCIES in JULY.—Reference to numerous Parents of Pupils.—Address as above.

EDUCATION IN GERMANY.—OBER-

STEIN SCHOOL, conducted by the Rev. Dr. O. SCHMID, Protestant Minister of the place.—Oberstein is in a most picturesque situation on the Rhine, the railway from Bingen to Oberstein (via Kreuznach) will be open in October. Instruction is given in Religion, German, French, English, Classics, Mathematics, History, Geography, Commercial Science, &c. &c. Pupils are boarded in the family. Send for the new Course of Studies the 4th of October. Terms, 60s. per annum. Dr. Schmid takes a limited number of Boarders.—For references and Prospectuses apply to Mr. SACKFISTON, Bookseller, 165, Piccadilly, London, W.

CONSERVATIVE LAND SOCIETY.—In-

vestment of Savings and Capital for all Classes.—The rate of Interest on completed Shares and Shares paid a year in advance and upwards is now Five per cent. per annum. The rate of Interest on Deposits has been raised from Three to Four per cent. per annum. Prospectuses sent free.

CHARLES LEWIS GRUNSEIN, Secretary.
Offices, 33, Norfolk-street, Strand, W.C.

CHARING-CROSS HOSPITAL, West Strand.

The Governors earnestly request ASSISTANCE for this Hospital. The losses which it has sustained by the death of many of its earliest benefactors, are painfully felt by the Charity, and it is feared that its efficiency will be abridged unless new friends supply their place.

The chief reliance of the Governors has hitherto been upon voluntary donations and legacies; and they anxiously hope that an institution which annually receives from 16,000 to 17,000 disabled poor, including nearly 3,000 cases of dangerous accident and emergency (many of whom, but for timely help, might perish), will be thought to merit the assistance of those who enjoy the means of befriending their less fortunate fellow-beings.

Subscriptions are thankfully received by the Secretary, at the Hospital; and by Messrs. Drummonds, 140, Charing Cross; Messrs. Coutts, 50, Strand; and Messrs. Hoare, 2, Fleet-street; and through all the principal Banks.

JOHN ROBERTSON, Hon. Sec.

IPSWICH SCHOOL RE-OPENS ON THURS-

DAY, August 25th.

COLLEGE, REGENT'S PARK.

THE SESSION, 1859-60, will OPEN on the 1st of OCTOBER.

Students attend Classes in the College, at New College, and at University College; and a Christian Home is provided for them. Applications as to Lay Students, to be addressed to Rev. Dr. ASH, Regent's Park, N.W.

A "Harewood Scholarship," of 200 l. a year, will be awarded next Session. Applications to be forwarded to the Trustees of Harewood Scholarship, College, Regent's Park, N.W.

THE GOVERNESSES' INSTITUTION, 34,

SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Schoolmistresses, and Principals of Schools, to the Institution of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property and Pupils introduced in England, France, and Germany. No charge to Principals.

E D U C A T I O N.

F.M. VISCONT COMBENBERG, G.C.R. & C.

Fin-Pedrona.

G. Sir J. Wallasey Sligh, K.C.B. & G. the Marquis Tweeddale, K.C.B.

G. Lord Downs, K.C.B. & G. Sir De Lacy Evans, G.C.B.

L.-G. Sir Maxwell Wallace, K.C.B. & G. the Earl of Cardigan, K.C.B. & G.

M.-G. Sir L. B. Lovell, K.C.B. & G. M.-G. T. Lawtonson, K.H.

And other Officers of distinction.

The GENERAL MILITARY COLLEGE, Richmond, is NOW OPEN, for the preparation of Cadets for Examinations in the Cavalry, Infantry, Artillery, Engineers, and the Indian Army, and for the purposes of a first-rate General and Scientific Education.

For Prospectus, apply to Capt. EARNON, at the College.

President of the College—The Rev. E. BROADLEY BURROW, B.A. Oxon.

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Look Nature through. What love of union reigns!

Here, dormant matter waits a call to life;

Half-life, half-death joins there: Here, life and sense,

There, sense from Reason steals a glimmering ray.

Reason shines out in MAN—Young.

Terms, and Mr. Kidd's New Programme, sent post-free.

Hammermith, August 6.

TO RIFLE VOLUNTEERS AND LITERARY

INSTITUTIONS.—Illustrated Lectures—Dr. SCOFFER, Author of 'Projectile Weapons and Explosive Compounds,' intends to deliver LECTURES, in places where Rifle Corps are established, ON RIFLES, their Construction and Use. A Prospectus will be sent to Rifle Corps and Literary Institutions on communication by letter to Dr. SCOFFER, 4, Barnard's Inn, London, E.C.

TO LITERARY INSTITUTIONS.—Mr.

ADOLPHUS FRANCIS'S New Lecture, 'Poets and their Follies.' 'Illuminated Shakespeare, or Shadows,' together with 50 Dramatic Declarations, may be engaged (West of England, September and October).—Terms address Crosby House, Peckham, S.E.

MILITARY EDUCATION.—Preparation for

every branch of the Service at the PRACTICAL MILITARY COLLEGE.—This establishment has again passed first on the list at the last Examination for direct Commissions. It has sent two candidates to the last Competitive Examination for Sandhurst, and both were admitted. It has also passed two pupils at the last competition for the Artillery (altogether 50 successful pupils since 1850, of which four passed first, two second, two third, &c.). A Laboratory and extensive Collections for Experimental and Natural Sciences have lately been added.—Apply to Capt. LENDY, Sunbury, S.W.

EDUCATION.—BRUSSELS.—MISS GRAMER

continue to conduct the EDUCATION of a limited number of YOUNG LADIES. The utmost attention is paid to the mental cultivation, moral training, and religious instruction of the pupils. Protestant Clergymen attend regularly every week to impart religious instruction. The Sunday-school is open at 10 o'clock in the morning, and the young ladies are present in her care on her return to Brussels. Personal interviews, by appointment, in London, Edinburgh, Glasgow, and Liverpool. Address, 14, Burlington-street, London, W. Telephone 1000. Also, at Mr. Hatchard's, 187, Piccadilly.

NEWSPAPER

WOOD-ENGRAVING.—MR. GILKS respectfully announces that he continues to execute every branch of the Art in the best style, and at most reasonable charges. Labels, Show-cards, and Trade Catalogues DESIGNED and PRINTED.—London, 21, Essex-Street, Strand, W.C.

PHOTOGRAPHIC GEMS FOR ARTISTS, taken from Life, from One Guinea per dozen; Stereoscopic Slides from nature, from 3s. each, coloured. Catalogues sent on receipt of two stamps.—J. DELAGUETTE & Co., Photographers, Kentish Town, London, N.W.

MR. J. G. BARRABLE, PHOTOGRAPHER, 244, REGENT-STREET.

SIXTH-CLASS PORTRAITS on Paper for Half-a-Crown. FIRST PORTRAITS for 10s. 6d. will go by post. THE 10s. 6d. MINUTURE, a perfect Photograph on Paper, tinted by Miniature Painters of acknowledged talent—a delicate process, which, without altering the unerring truth of the sun's pencil, gives the charm of colour and reality of life. 244, REGENT-STREET.—Entrance round the Corner.

MAXALL'S PHOTOGRAPHIC PORTRAIT GALLERIES, 234 and 236, REGENT-STREET, corner of ANGEL-PLACE.—Photographs, Daguerotypes, and Stereoscopic Miniatures taken, plain or coloured, in the highest style of Art. Specimens in view.

H. HERING'S PHOTOGRAPHIC ESTABLISHMENT, 137, REGENT-STREET.—Portraits taken on quite a new and improved principle, whereby a permanent, true, and pleasing result is insured; also tinted or coloured in the highest style of Miniature Painting by the best Artists of the Day, on Paper or Ivory, in Water or Oil Colour. From its long-existing artistic pre-eminence, this Establishment offers unique advantages to the Nobility and Gentry who are desirous of having Portraits taken, on Oil or Water-colour Paintings and Drawings. A great variety of Photographs, Specimens of Copies from Thorburn and Ross, Richmond, Edinb. Sir Thomas Lawrence, and others, may be seen at his Gallery, 137, Regent-street.

Just published, Fourth Edition, price 1s.; per post, 1s. 3d.

PRACTICAL PHOTOGRAPHY on GLASS and PAPER; containing Simple Directions for the Production of Portraits and Views by the Collodion, Albumen, Calotype, Wax, Paper, and Positive Paper processes; also Papers on the Method of taking Stereoscopic Pictures, the Collapsing of Photographs, and on Failures, their Causes, and Remedies. By CHAS. A. LONG. Published by Bland & Co. Photographic Instrument Makers to the Queen, 183, Fleet-street, London, E.C.

TO ARTISTS.—SUSSNER'S PATENT CRETA POLYCOLOR, or many-coloured Chalks, from their peculiar composition with Oil, blend admirably, are firm at the point, free from harshness or brittleness, and possess an extraordinary volume and richness as well as permanence of colour, such as has been obtained from no other dry material yet invented. Recommended by Kaibach, Vidal, Winterhalter, and others of the most celebrated living Artists.

Wholesale Depôts:— Messrs. R. Ackermann, 151, Regent-street; J. & S. B. Fuller, 34 and 35, Rathbone-place; J. Newman, 24, Soho-square; Reeves & Sons, 113, Chesham-street; C. Robinson & Co., 39, Long Acre; G. Rowley & Co., 51 and 53, Rathbone-place; Winsor & Newton, 38, Rathbone-place; where may be seen Specimens and Drawings executed with these Chalks.

PHOTOGRAPHIC GEMS OF THE ART-TREASURES EXHIBITION.—SHAW Photographic Printer, 10, Westbourne-Gate, Regent-street, ALBEMARLE-PAPER, the same as prepared by him while superintending the printing of the above much-admired and successful production of Messrs. Calvert & Montecchi, and published by Messrs. F. & D. Colnaghi & Co.

THE CARTOONS AT HAMPTON COURT. Large Paper albumenized to produce the same tones as the above Photographs. Albumenized Paper prepared expressly for Exportation or to keep in Stock.

PHOTOGRAPHS.—T. H. GLADWELL, 21 and 27, Gracechurch-street, London, has ON SALE a Collection of 1,600 of the best Foreign PHOTOGRAPHS, comprising Views in the English Lake District, the Vale of St. John's, Rydal, Ullswater, Ambleside, Grasmere, Thirlmere, Langdale Pikes, Kirby Lonsdale, Skelwith Force, Denison Gill, Bolton Woods, The Strid, Wharfedale, &c.; a series of 400 Views of English Cathedrals (interiors and exteriors), Abers, Castles, Rivers, Landscape and Mountain Scenery of England, Scotland, and Wales; Public Buildings of London and Views on the Thames by Roger Ponton. Catalogues, per post, on receipt of one stamp. 220 Views of Paris, Rouen, Marseilles, and the French Cathedrals, Belgium and Switzerland, by Misson Forest; 180 Views in Rome, Florence, Pisa, Siena, Anagni, Terni, Tivoli, &c. &c.

ILLUSTRATED BOOKS.—Robert's Holy Land and Egypt, the original edition, plain and coloured copies.—Digby Wyatt's Industrial Arts, Metal Work, &c.—Turner's Southern Coast, proof in the earliest state (one of the finest copies extant).—Richard Rogers' Southern Coast, &c.—Illustrations to Rogers' Poems and Italy, Scott's Works, &c., all in fine proof states.—Maclean's Illustrations to Moore's Irish Melodies.—Cooke's Shipping and Craft and Views on the Thames. Also an extensive collection of Rogers' Pictures from Turner's most important Works, including Mercury and Argus, Overweel, Nemi, The Old Temeraire, Tivoli, The Grand Canal, The Approach to Venice, &c., all in the first states. Catalogues, per post, on receipt of two stamps.

T. H. GLADWELL, Print-seller, Publisher, and Importer of Foreign Photographs, 21, Gracechurch-street, E.C.

THE BEULAH-SPA HYDROPATHIC ESTABLISHMENT and HOTEL, Upper Norwood, replete with every comfort, being within twenty minutes' walk of the Crystal Palace, has been opened for the reception of Patients and Visitors.—Particulars for name and application to Dr. HERRMANN, M.D., Berlin, the Resident Physician.

LEONARD & CO. have the honour to announce for PUBLIC SALE, in Boston, on TUESDAY, November 1, and following days, the PRIVATE LIBRARY of the late ED. A. CROWNINGSHIELD, of that City. This Library embraces many valuable Works, of choice editions, generally large-paper copies, rare Works on the Early History of America, new editions, &c. &c. Catalogues, after September 1, may be had of Messrs. Sampson Low, Son & Co., Tanners & Co., Leonard & Co., Auctioneers.

THE AQUARIUM.—LLOYD'S DESCRIP- TIVE LIST, 128 Pages, and 88 Cuts, for 14 stamps.—Apply direct to W. ALFORD LLOYD, Portland-road, London, W.

PARTNERSHIP.—A Bookwork and Jobbing PRINTER, STATIONER, and ACCOUNT-BOOK MANUFACTURER, in the City, with branch Establishment West, having a profitable Journal, is desirous of obtaining a PARTNER for the Half-Share, to take the place of one retired. About £1,000 required.—Apply to Mr. PAUL, Valuer and Auctioneer, 35, Coleman-street, E.C.

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Sales by Auction

Books in General Literature.

MR. HODGSON will SELL by AUCTION, at his New Rooms, the corner of Fleet-street and Chancery-lane, THIS DAY, August 6, and the following days (Sundays excepted), at half-past 12, a COLLECTION of BOOKS, in all Classes of Literature, comprising the Library of the late Rev. J. J. Pugh, and a series of other Collections. Amongst them are, Pull Synopses, 5 vols. best edition—Calvary Opera, 2 vols.—Surtees's History of Durham, 3 vols.—A Complete Set of the Spectator Newspaper from 1800—Black's Atlas—Lewis's Topographical Dictionary, 7 vols.—Large paper Long and Quaker's Letters, 12 vols.—Landmann's Portugal, 3 vols.—Suckling's Suffolk, 3 vols.—Brookden's Passes of the Alps, 3 vols.—Clark and Stephenson's Britannia and Conway Railway, 2 vols.—Theatrical and Practical Bridges, 3 vols.—Scott's Complete Works, 30 vols.—Edinburgh Review, 92 vols.—Bentley's Miscellany, 30 vols.—British Essayists, by Chalmers, 48 vols.—Campbell's Lives of the Lord Chancellors, 7 vols.—English Historical Society's Publications, 20 vols.—Large paper—Sir W. Jones's Works, 13 vols.—Bingham's Works, 10 vols.—Jeremy Taylor's Works, 15 vols.—Lightfoot's Works, 12 vols.—and a Small Law Library, comprising Potho's General Statutes, 1st to 22nd Victoria, 23 vols.—Bacon's Abridgement, 5 vols.—Cumy's Digest, 8 vols.—and a Series of the King's Bench and Exchequer Reports.

To be viewed, and Catalogues had.

A well-selected Library of 800 Volumes.

Mount Pleasant, Hammersmith.

MESSRS. PRICKETT & SONS will SELL by AUCTION, on the Premises, known as "Highlands," on WEDNESDAY, August 10, at 12 o'clock, precisely, a well-selected LIBRARY of BOOKS, comprising the Biographia Britannica, in 5 vols.—Wilkinson's Manners and Customs of the Ancient Egyptians, in 2 vols.—Niside's Poems—Natural History, in 40 vols.—Works of Peter Chomond, by Pringle, Priestley, Lardner, Clarke, Campbell, Bell, Locke, Watson, Lord Brougham, Pritchard, Pickering, and other celebrated Authors—Fifty-one Numbers of the British and Foreign Review, &c. May be viewed the day prior to the Sale, and Catalogues had on the Premises, and of Messrs. Prickett & Sons, Auctioneers, Highgate, West-hill, N.W., and 35, Southampton-buildings, Chancery-lane.

Photographic Apparatus, Lenses, Telescopes, &c. &c.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, W.C., on FRIDAY, August 13, at 12 o'clock, precisely, a COLLECTION of PHOTOGRAPHIC APPARATUS, consisting of Camera with Voightlander Lenses, folding Camera and Land-camera Lenses by Horne & Thornthwaite, valuable Telescopes by Troughton & Simms, 10-foot focus, 7-inch aperture; six astronomical Eye-Pieces and one terrestrial Equatorial, by Simms, and several other very good Telescopes by the best makers; Microscopes, Object-Glasses, and other optical Instruments; Cabinet, Air-Pump, Shells, Minerals, and various Natural-History Specimens; mahogany Cabinets and a variety of Miscellaneous Articles. May be viewed on the day prior and Morning of Sale, and Catalogues had.

The very celebrated Collection of the late SAMUEL WOODBURN, Esq.

MESSRS. CHRISTIE & MANSON respectfully give notice that they have received directions from the Administratrix to SELL by AUCTION, in the Spring of next year, 1860,

THE VERY IMPORTANT and CHOICE COLLECTION of ITALIAN ART, formed by that eminent Connoisseur, SAMUEL WOODBURN, Esq. deceased, comprising the unrivalled Collection of Early Italian Pictures, in which are many works of the highest rarity and interest; and the very important assemblage of Drawings by Old Masters, which includes the chief portion of the far-famed "Lawrence Drawings," by Michel Angelo and Raphael. This important Sale will comprise all that choicest portion of Mr. Woodburn's Collection which was not included in the Sale of 1854.

The Libri Library.

MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, THIS DAY, August 6, and seven following days (Sundays excepted), at 1 o'clock precisely each day, the Choice Portion of the truly

MAGNIFICENT and UNIQUE LIBRARY FORMED BY M. GUGLIELMO LIBRI,

SO ENTIRELY AS A COLLECTION, Who is leaving London in consequence of ill health, and solely for that reason disposing of his Literary Treasures.

The Valuable Library of the late Rev. CHARLES DELAFOSSE.

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LONDON, SATURDAY, AUGUST 6, 1859.

LITERATURE

Friends in Council: a Series of Readings and Discourse thereon. A New Series. 2 vols. (Parker & Son.)

We have few English writers left who practise essay writing. The penny postage has put an end to the long familiar, old style of letter,—and the new, effervescent style of wit, fun, slang, sparkle, has made the essay seem to many readers tame, if not absolutely dull. An attempt to restore our taste for such plain and simple food is almost as chimerical as would be the endeavour to remodel statesmen after the rude fashion of Cincinnatus or Cato, or to supersede the amenity of white-bait and sherry by the introduction of water-cresses and Lesbian; yet, while we accept the convenience and rapidity of the present, we still cherish a liking for the calm grace and careless charm of the old era. A sprig of myrtle or of lime is enough for us, and there is no need to despatch a lacquey to Covent Garden for the latest roses, when we have leisure to saunter out under the trees, or take a leaf or two out of the Phædrus, and smile at the humour of Socrates as he lies with his literary disciple under the broad shadow of the plane-tree, and dabbles his bare foot in the Ilissus.

From the pleasant greenery of Attica, we pass to a farm and homestead in Laconia, where we talk with Xenophon on the best mode of rearing children that shall be serviceable to the state. With sweet-tongued Plato, we discourse of laws and government, of music and gymnastics, of the poets we ought to read and the arts which states ought to encourage. Then we cross the Adriatic, and arrive at the country-house in Tusculum, where we sorrow over the confusion of the times; and by way of relief raise the spirits of Cato and Scipio to hold cheerful colloquies upon orators, upon friendship, and old age, and what Romans and Greeks are especially anxious to learn, if we or any of our works shall be immortal. Gradually thence we slip onward to later days,—we walk in high-walled conventual or palatial gardens, and listen to cunning schemes and plots of empire, inspect charts of the world, models of harbours, plans of fortresses and towns. The laurels whisper to us at Florence or Ferrara. The bridges and corridors sigh to us at Venice and Pisa; shadows of tribunes beckon us up the steps of the Capitol, and seem to address a *comitium* of ghosts in the Forum at Rome.

Then we climb a winding turret in Gascony, and hear quaint old Montaigne relate to us what discoveries he has made respecting the wisdom of cats and foxes, and his conclusions upon the doings of women and men. Old English parks and wildernesses and University gardens are vocal to us. We hear Bacon and Hobbes holding counsel in the chequered shade of Trinity and St. John's; or fair-headed John Milton talking with his friend King at Christ's; or Gray reading the rough copy of the Installation Ode to his friend West at Peterhouse. Are there not, too, pleasant conversations which we hear at Hawthornden, at Penshurst, at Hampton Court, and under the towers of Windsor?

Yet, why should gownsmen, or courtiers, or scholars monopolize wisdom? Shall not a council of friends try to promote the daily or weekly circulation of it generally among men? Shall not honest Dick Steele be ambitious to have it said of him, that he "brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables, and in coffee-houses"? Welcome, therefore,

our first "week-day preachers," men of light and harmless wit, who discourse free, and graceful, and fluent English. Welcome our Tatlers, Guardians, Spectators, Ramblers, Citizens of the World—who note men and manners in Fleet Street and merry Islington. Welcome dear, loving, heroic Charles Lamb, as he closes "his great works" at the India House, and follows his own delightful, discursive humour, which leads him by zigzag paths and bypaths of men to a calm and happy conclusion at Edmonton! These are papers we invariably read, and feel always the better for reading out of doors. There is nothing of the hardness, or the chill, or the ostentation of learning in them. They indicate to us the sunshine that rims round our common week-day lives,—they freshen us with the sound of leaves, the ripple of water, and the play of continual shadows along the hill-sides. They clear away the dust of time and the soil of business,—take down, as it were, the conventional shutters and slides from many a heart. They admit the reader into a kindly confidence, chat to him, laugh with him, rather at his own than others' follies, bid him observe rather the oddities and incongruities, than the uglinesses, meannesses, or blemishes of life. Cynical, or morose, or scornful they make no man; they only shed a calm shadow over a grave, and touch with a hue like that of a dropping flower some long-forgotten passage of human history. Not a few of our later colloquies read like frail administrations. They talk to us afar off, as Pharisees might talk to publicans. The style is cold, and the thought elegant and *noli me tangere*: I am of another set, and contemplate the world from my lawn or my library-chair. We require men to dress, and talk, and build, and illuminate themselves mediævally. They are, in fact, too *dilettante*.

The Author of 'Friends in Council' belongs to a school whose aim is not to please, but earnestly to instruct and systematically to expound. His manner is that of an official person, half priest and half lawgiver, delivering himself of political or religious secrets, "the dreary and the heavy weight" of which has long oppressed his soul. The duty laid upon him is mournful, but necessary, and even important, for the world, and therefore the author heroically discharges it. "The writing of books," our literary preacher informs us, "is, as some think, the most deplorable occupation, except grinding metals or working in a coal-pit, that has yet been invented by human beings"; but, in spite of this earnest conviction on the part of the author, strangely enough the attention of the thinking portion of the public is demanded for his work. The reader who becomes involved in one of the topics of discourse listens like a musical person who has been locked into a cathedral, and is obliged to sit out the sermon. The chairman of "the Friends in Council" is evidently pointing his oracular forefinger at him and bidding him "not despair—not be miserable—not fall in love—not criticize—not worry himself, and, especially, not fight." The unreasonableness of the course persisted in at present by emperors, nations, governments, individuals, is seriously urged, with an appeal to the principal persons concerned. Reflect what you are doing, exhorts the counselling friend, and do not do so any longer. I have thought a great deal about the best modes of living, governing, conquering, and I deliver it as my gratuitous opinion, that you are all practically wrong. From the placid position of a library-chair, or in the secure and vacant shade, I have a peculiar opportunity of observing the surges of the world, and of communicating to a little knot of friends what I may officially

or ex-officially happen to think. Wordsworth and Goethe were these sort of spectators from without, only they had not the advantage of seeing or reforming the world from the Whig point of view. They were not sentimental economists; still less didactic *dilettanti*. The one thought of England and its needs as a Briton, not as a statistic; the other recorded his observations, not in the form of "a friend in council" or "a companion in solitude," but in 'Wilhelm Meister' and 'Faust.' The mistake of Mr. Helps's books is, that they are neither in jest nor in earnest. His Essays are a compromise. He leads us under the shadow of green trees, and asks us to listen to an Essay on Despair, or the Miseries of Human Life, or on Taxation, or War, or Worry, or the inviting subject that "Life is not so miserable." We go out of town to get rid of politics and committees, and facts, discourses, and thoughts of education. There is no need for "a new series" upon such topics. If Mr. Helps be really "a friend in council," he will rather find sermons in stones, or take his figures from the flying clouds, than grind out a strain from Mr. Babbage and his calculating machine. Why should an essayist perplex us with his "melancholy and mild-eyed" fancy? Either "all the world's a stage—the men and women merely players," or they and their sorrows are much too real for abstract and imaginative discussion. We are not disposed to chat over strikes or mutinies—over the condition of the poor, an increase of income-tax, or the inconvenience of an armed peace. Just as little do we believe that Mr. Helps's sentimental exhortations will pacify the potentates of Europe as his ideas can assuage the troubles of his readers. In what he well calls a "harlequin period" of the world, we fear that much of what he has written will appear impracticable. "It is vain," says our author, "I fear, to hope that the words of any private man will ever reach the Autocrat of All the Russias. But if he could know how many persons in this country ('Friends in Council' and others)—persons whose good opinion no man would be above desiring—have watched his career, . . . he might feel a sorrow like their sorrow, if forced to divert his mind from beneficent enterprises to the commonplace despotism of war." Equally vain, do we fear, is it to hope that the Emperor of the French will divert his mind from any of his beneficent enterprises by the consideration that many persons in this country are watching his career, and taking an anxious legislative and pecuniary interest in him!

The literary form adopted by the author is that of the First Series, partly didactic, partly conversational:—a remark of Mr. Ruskin's or of Mr. Emerson's—"a capital story which Lord John Russell has told in the House once or twice,"—an Elizabethan Recollection, which we had in the earlier series, a passage from Beaumarchais or Monstretlet—a compliment to Mr. Stuart Mill—are introduced to illustrate the author's memory or his reading. Now we have an allusion to a distinguished statesman, who has looked over and audited the Essay on War,—then an odd idea that has occurred to the author,—and, at page 124, the Author of 'Friends in Council' gravely informs the reader of what, on a certain occasion, "the Author of the 'Spanish Conquest in America' has said." The interlocutors are the old friends, only grown not less, but, as it seems to us, more didactic. Apparently at the request of some admirers of the other sex, two young ladies are introduced, for the sake of enabling the author to deliver his dicta upon love. It may be satisfactory to the reader to know that Mil-

dred is blue-eyed, with dark eye-lashes and eye-brows, "an unusual combination,"—and, after the manner of one of Miss Young's young persons, that noble girl struggles against the feelings which beset her heart for the sake of another who perhaps loves better, "but would be less able to control her love." The interlocutors are first introduced as sauntering about Milverton's garden, and are all in a very tired and stupid state of mind. "Dunsford had not been away from his parish for two years—Milverton was overworked,—there was a Mr. Midhurst, who resembled Sir Peter Lely's portrait" of the great Lord Clarendon, and two ladies. The scene is the Rhine. The first Essay is on "Worry." The author thus considers it:—Worry, a goddess—London the seat of her worship—her statue somewhat like a vane, stolidly gazed at by persons belonging to the farming interest—Worry's dominion greater than that of love. Then the forms of Worry: the Worry of single and conjoint action—Worry of fashion—Worry of being on a committee—Worry of dining—Worry of correspondence—Worry of being in office—Worry of being out of office—Worry of punctuality—Worry of philanthropy—Worry of greatness—Worry of littleness—Worry of house-building—Worry of keeping up an appearance—Worry of being born in the present day, and another form, which the author does not enumerate,—the Worry of reading an Essay upon Worry.

We extract a form of worry at present in season:—

"What an elaborate worry we travellers almost always make of travelling: how resolved we are to see more than can possibly be seen with profit or comfort: how much too large and comprehensive our plans are: how seldom we let ourselves be carried away by any real, present enjoyment; and how we have ever ringing in our ears the names of great cities and remarkable mountains, the limits of our journeys, which we are resolved to compass the sight of, let the trouble or worry be ever so great. Then we are resolved to 'do,' as we say, these towns so thoroughly that we scamper about them like wild animals with something attached to their tails; and at the end, we have a jumble in our memory of all the things we have seen, whereas the profit of a journey is to have a very clear recollection of what you do recollect at all, so that in troubled moments and in the midst of a busy life, sitting by a sea-coal fire, and glancing into the 'long unlovely London street, some bright and perfect view of Venice, of Genoa, or of Monte Rosa comes back to you, and is as full of repose as a day wisely spent in travel. On a journey, so far from being anxious to exhaust everything at once, and so to mix in your memory the most heterogeneous elements, you should always think that you will come again that way, and take up all the stitches that have fallen through this time. Sincerity and coolness are the two requisites for enjoying a journey: sincerity, to prevent you from worrying yourself by looking at things which you do not really care about, and which you will only have to talk about in future, (why should you care to talk about them?), and coolness, that you may have your wits, and your soul, and your powers of observation at liberty to disport themselves. You have mostly come away from business. Why take up a new trade—the irksome trade of travel?"

At the little town of Namur, which recalls the time of Uncle Toby, the topic is *War*, which thus commences:—

"It is now eighteen centuries and a half since a new religion was preached to mankind—a religion full of peace and gentleness and mercy. On the day when the Founder of that religion was born, the peace of Europe was maintained by about three hundred thousand soldiers. There are now about two millions and a half, on the peace establishment. Picture to yourself what these two millions and a half cost us, the peaceable inhabitants of Europe,

in daily pay, in rations, in clothing, and in housing. Go through these calculations carefully. Your time can hardly be better spent than in making up such accounts. Remember, too, that these unproductive soldiers might have been productive labourers and artisans, so that you have to add the loss of their labour to the cost of their keep. Try to imagine these millions of armed men, defiling, without intermission, in long array before you: the bright, alert and ready-handed Frenchmen, the stout, hardy Prussians, the well-drilled Austrians, the stalwart Danes, the gay Piedmontese, the sturdy Dutchmen, the much-enduring, long-coated Russians, the free-limbed, haughty, defiant Spaniards, and the cool, resolute, solid-looking Englishmen. Bright summer days would wane away, as this vast armament, with all its baggage and artillery, moved on before your wearied eyes; and all night long the unvaried tramp of men and horses would still be heard resounding. Something like a conception of the numbers may be formed by considering that if every man, woman, and child, to be found in London and its suburbs, were transformed into a soldier, the number would about represent the effective force of men at arms in Europe. Consider how the most experienced Londoner loses his way sometimes in that great city, and discovers districts of which he knew nothing before. Let him imagine these new regions as well as those parts of the town with which he is familiar to be suddenly peopled with soldiers only. Let him not only traverse the highways, but go into the houses, and see the sick and the aged and the infantine, who seldom come into the streets, and let him persevere in imagining these also to be soldiers, and London one huge camp. He will then have some idea of the extent of European armies, and may reflect upon what it would cost to feed these unproductive millions for a single day. The first objection, that will naturally be taken to any arguments drawn from the above alarming statement, is that the population of Europe has greatly increased. True: but consider at the same time that there are not now those immense differences in civilization which should invite the movement of large hordes of men in any particular direction. The flourishing cities of the south of Europe have not now to protect themselves against Gauls, Huns, Goths, Visigoths, Allobroges, Belgæ, Quadi, Marcomanni, or other barbarians, who as naturally rushed upon the nearest community that was less uncivilized than themselves, as cold air rushes into a rarefied atmosphere. The Gauls and the Belgæ and the Allobroges have flourishing cities of their own. Except in few instances, aggression is not attempted now with the thought of permanent occupation—at least in Europe. We are becoming a little too old and too wise for that."

There is no likelihood of a war of opinion, Mr. Helps argues,—“the doctrine of non-interference as regards the domestic concerns of other states having become largely prevalent.” How do you propose to put a stop to war? asks one of the friends. The reply is odd—“I cannot say that I have any plan, or that I believe that any one else has.”

There is a circumstance to which the author begs to call attention:—

“It is this: that, comparing modern times with ancient, the nation sending out armaments often suffers now proportionately more than the nation which has to bear the war in its own territory. To understand this fully, we must look into details. Follow in imagination the track of an English army commanded by the late Duke of Wellington. It pays its way: private property is strictly protected, as far at least as the Commander-in-Chief and his officers can protect it—we all know how the Duke ordered capital punishment on one occasion for a very trifling theft; and, in general, the track of that army is not marked by any deep indents of destruction, by any at least which the industry of a year or two may not easily efface. Now, take the other side of the question. The nation that provides and sends out the invading army has become more responsible, less inclined to injure wantonly, and more taxable, as civilization has advanced; and, since it may cost more to send

out forces than to receive the shock of them, the invaders may ultimately suffer far more than the invaded. To this day I can clearly trace, in the poor habitations around me in the country, the effects of Pitt's war taxes; and it is not too much to say that many a fever distinctly corresponding with the expensive movements of British armies abroad, is now ravaging our English cottage homes. The above may appear far-fetched and over-subtle; but it is not so. The evils of warfare as they tell upon home comfort are disguised, and pass under other names, but they are not on that account the less caused by war; and it must be admitted that until civilization reaches that point when costly armaments and the maintenance of large standing armies are thoroughly discouraged—are discouraged, indeed, as much as cruelty and needless destruction in carrying on warfare—these disguised evils will continue to bear an increasing disproportion to the more manifest, and therefore more controllable, miseries of war. After what I have said of the evils of actual warfare, you cannot charge me with underrating them. But I really do believe that the mischief, if not the misery, of an armed peace, is more to be apprehended. This sword hanging over us takes somewhat of the savour out of every banquet. A great war ended, there is some chance of disbandment; and for the masses of mankind it is the maintenance of large armies, and not the war itself, that may prove the greatest evil, causing general depression, augmenting taxation, hindering trade, and circumscribing adventure—moreover, perpetrating all this mischief steadily, as a matter of course, that attracts, comparatively, but little notice. There is no end to the increase of armies; it goes on silently from year to year, and every year valuable materials of all kinds are used up in a way which will soon go out of fashion. We find it difficult enough, in northern climes, to provide warmth for our poor people: think of the coals used for war-steamer even in times of peace. In fine, it really becomes a question whether we had better not have a war once in every ten years, which might lead to some considerable disbandment, than a peace full of daily alarms which gives good reason for a constant increase of armies, and a constant addition of expenditure for warlike purposes.”

Upon the late war the Friend in Council thus expresses his belief:—

“It were to be wished that other nations took a similar view of their dependencies, when those dependencies had proved themselves, for a considerable period of time, unwilling to be ruled by the Imperial State which they have been assigned to. If other nations did think so, we should not now be trembling on the verge of a war that is to settle whether a large part of reluctant Italy is to be governed by a Germanic power, which, even if it succeeds in maintaining its sway over a thoroughly alien race, will only do so by the maintenance of such armies as must be a distress to its other subjects, and an injury to the civilized world—as all large standing armies are. I do not maintain that the above is a case at all analogous to that of England and her colonies, but it presents a difficulty which would be solved by a still further advance of public opinion in a direction adverse to war. In reply to what I have just urged about the force of opinion, you may say that it does not easily reach a despot's mind. Not easily, perhaps, until the opinion becomes pretty general. But if there were a public opinion about war, at all corresponding with the opinion of those persons whom I am now addressing, do you think it would have no weight with warlike monarchs? If a monarch knew, for instance, that there were a great many persons who thought he was doing a very childish and silly thing in going to war, and who had a sincere contempt for him because he wasted the resources of his subjects in warlike preparations, do you think that these opinions would have no influence upon him? Why, Haman could not bear the existence of one man, Mordecai, who sat at the king's gate, and did not do honour to Haman. For a man to despise public opinion he must be an extraordinary man, if not a great one—quite great enough to come to the conclusion from his own thinking, and without

the influence of others, that needless war is a most sorry employment of his own faculties, and of his kingdom's resources. Once form the requisite public opinion: there is little to be doubted about its potency."

The opinion of the councillor upon love the author thus manages:—

"I dare say, my dear, you would like to know what Alice was like. No love story is complete without such a description of the heroine. Well, there is a picture in Paris, at the palace of the Luxembourg, called *Les illusions perdues*. A noble figure of a man, in the prime of life, or rather beyond the prime of life, when the leaf is just beginning to turn yellow at the edges, is sitting on a marble quay. His head bends forward, his arms fall down, in utter dejection. It is sunset. A barque is putting off from the quay; and the barque is crowded with gay minstrels, happy children, and bright-eyed damsels—

Youth at the prow and pleasure at the helm.

Nobody regards him—the dejected man. Nor does he look at them. He has just glanced at them. They are not, however, in his thoughts; but they have brought back, in long array, what Tennyson calls—

Portions and parcels of the dreadful past.

—It is to my mind one of the most affecting pictures I have ever seen. But that is not its peculiar merit in my eyes. One of the girls in the centre of the boat, who is leaning her head upon her hand and looking upwards, is the image of what my Alice was. The chief thing I had to look forward to in this journey we are making was, that we might return by way of Paris, and that I might see that picture again. You must contrive that we do return that way. Ellesmere will do anything to please you, and Milverton is always perfectly indifferent as to where he goes, so that he is not asked to see works of Art, or to accompany a party of sight-seers to a cathedral. We will go and see this picture together once; and once I must see it alone. I returned home from college, as I said, and found Alice as loving as ever. We walked together and we talked together, and she was never tired of questioning me about my struggles, the rivals I had overcome, and the pleasures I had resisted; but I had not the courage to tell her that it was for her dear sake I had fought the battle. Presently there came to our quiet house a young soldier. His christian name was Henry.—"Why that was my father's," Mildred exclaimed.—"He was a nephew of Alice's father, and the two cousins walked together, and rode together, for Alice had to show Henry the beautiful country where we lived. I had not been on horseback for many years, and did not like to show my awkwardness as a beginner in the presence of her whom I loved. It was a very pleasant time. I began to love Henry as a brother, and the more so from the contrast of our two characters. He was a frank, bold, fearless, careless, gay young man. One day he went over to see some old companions who were quartered in the neighbouring town. Alice and I were alone again, and we walked out together in the evening. We spoke of my future hopes and prospects. I remember that I was emboldened to press her arm. She returned the pressure, and for a moment there never was, perhaps, a happier man. Had I known more of love, I should have known that this evident return of affection was anything but a good sign; 'and,' continued she, in the unconnected manner that you women sometimes speak, 'I am so glad that you love dear Henry. Oh, if we could but come and live near you when you get a curacy, how happy we should all be.' This short sentence was sufficient. There was no need of more explanation. I knew all that had happened, and felt as if I no longer trod upon the firm earth, for it seemed a quicksand under me."

The second volume includes—*Essays on the Miseries of Human Life*—Despotism—Government running down the Hovel and the Farmyard. That critics and commentators are likely to be deceived is a dictum of the author,—which may perhaps console him with the judgment upon his work.

The Life and Theatrical Times of Charles Kean, F.S.A.; including a Summary of the English Stage for the last Fifty Years, and a Detailed Account of the Management of the Princess's Theatre from 1850 to 1859. By John William Cole. 2 vols. (Bentley.)

In these volumes the author, who holds, we find, a post of confidence in Mr. Kean's theatrical establishment, furnishes the public with a work the materials of which, it is not concealed, have been supplied by the actor himself.

Mr. Cole's ideas of the qualifications of a biographer are singular. An autobiographer he sets aside at once, for "human weakness interferes with delineation." A stranger to the hero can "scarcely rank higher than a secondary evidence. An enemy is to be altogether mistrusted." "An honest friend," says Mr. Cole, "is most to be depended on." He may "evince a general disposition to praise rather than censure"; but for himself Mr. John William Cole "would rather be accused of partiality than malice." The consequence is, that we have, as far as it goes, a sort of autobiography written at second-hand.—Mr. Cole's pen is guided by Mr. Kean's fingers, and the "honest friend" writes with the subject of his labours looking over his shoulder.

An impartial writer, neither too close friend, nor in any sense a foe, and with the better materials which are to be had, but which, for obvious reasons, are not here made use of, might have written a picturesque life, and have contributed some valuable chapters to the history of the Drama. The early "tramping" scenes of Edmund and his wife,—the former with a child on his back,—the latter foot-sore, but uncomplaining;—the contrast between those scenes and the life in Clarges Street—where Charles Kean and his father's lion were the pets of the house—in short, the early career of the son, so dramatic, so abounding in light and shade, in promise and disappointment, vexations and enjoyment,—all this graphically told would have been read with avidity. Our "honest friend," however, has not done this. Some slight touches of the picture of poverty are given; but a desire to appear "respectable" interrupts the effect,—and altogether old Moses Kean, tailor and mimic, clever actor and good fellow, has had but small measure of justice from his grandson's "honest friend."

As a History of the Drama, these volumes, in some sort, form a supplement to that curious, heavy, but useful compilation, the ten volumes of play-bills, comments and anecdotes, by Geneste. But it is only in some sort, and that in very small sort—for Mr. Cole gives the history of nine years' management of the Princess's as a history of the English Drama,—and even this is done with such reverential worship of Mr. and Mrs. Kean, that the reader would die of nausea were he not tickled by the thought that wrapped up in the heaps of glorifying praise there are, perhaps, traces of pungent and wholesome satire.

Of the life of Charles Kean—the actual life of the boy and man—only a bald outline is given. We hear of his birth in January, 1811,—his studies, his brief sojourn at Eton,—the disappointment of his hopes by the ruin of his father,—the noble stand which he assumed at his mother's side for her protection and support,—the failure of his early attempts to gain acceptance on the stage,—and his gradual progress towards the position which he now occupies. These details do not form the staple of the book; they are only stumbled upon here and there, while the reader is taken, whether he will or no, over a wilderness of confused

history, now of past, now of present matters referring to the British stage: anon, we are behind the scenes of a French theatre, or over the Atlantic—in Dublin or in Edinburgh—when suddenly Mr. Cole is reminded that he is professedly writing the life of Mr. Charles Kean, and then throwing us a scrap or two of detail, or overwhelming us with an avalanche of eulogy from himself or others, or confounding us with lists of plays and extracts from criticism, off he is again, to refresh himself among scenes and times which have no more connexion with his hero, than that the smell of the foot-lights is about them, and that the "properties" are of the same nature. When Mr. Cole is especially weary of singing his song of laudation—and he exhibits such symptoms very early—he gets further away, and not overgenerously, compensates his patient public by inflicting on them little philosophical dissertations, and small readings in the history of the wars, the government of the country, and the wide subject of "anything else," after treating of everything generally.

Amid this *embroglio* we fall on a home-scene, which is characteristic:—

"Mrs. Garrick frequently visited at Kean's house, in Clarges Street; and one day, making a morning call, she found the tragedian in the drawing-room in a state of unusual excitement. He received his guest rather abruptly, and retired. The old lady's eyes followed him with some astonishment, and turning to Mrs. Kean she said, in her broken English, 'What is the matter with your husband? he seems disturbed.'—'Oh,' replied Mrs. Kean, 'you mustn't mind him; he has just read a spiteful notice of his 'Othello' in one of the newspapers, which has terribly vexed him.'—'But why should he mind that,' said Mrs. Garrick, 'he is above the papers, and can afford to be abused.'—'Yes,' observed Mrs. Kean, 'but he says the article is so well written; but for that, he wouldn't care for the abuse.'—'Then, my dear Mrs. Kean, he should do as David did, and he would be spared this annoyance.'—'What is that?' exclaimed the anxious wife, with intense eagerness.—'Write the articles himself: David always did so.'"

We fancy that this advice has not been lost upon actors. We could point to perhaps more than one who has entertained critics at table, and dipped their pens in generous and suggestive wine. We know of one who, maugre this outlay, found a critic who, having digested his dinner, ungratefully wrote a conscientious article on the actor's powers in a revived play. Roscius was indignant, but influential in his way; and clever, too, and somewhat audacious. His amanuensis wrote, under his direction, a supplementary and amended criticism, and coolly asked for its insertion in the paper in which the less satisfactory judgment had been recorded. When this was declined, the actor abused the press for its want of fairness. Great actors have been guilty of this weakness. Talma never dined with a nobleman in the provinces that he did not contrive to have an announcement of the fact entered in all the Paris papers. At home here we have heard of similar incidents. One of these sensitive gentlemen had a singular fashion of taming country-proprietors of newspapers. When about to play in a country-town, he would order two or three hundred copies of each of the journals that would contain a *critique* on his performance. How was it possible to find fault with a player whose judgment of the press rested on a basis of such generosity?

Mr. Charles Kean's theatrical career commenced in 1827:—

"His first appearance on any stage took place at Drury Lane Theatre, on the opening night of the season, Monday, October the 1st, 1827. Young Norval in Home's tragedy of 'Douglas,' was the

character selected for the occasion. He was yet under seventeen, and so complete a stripling in appearance, as well as in years, that the authorities of the theatre sat in council on the question of, whether he should be announced as Mr. Kean, junior, or Master Kean. He settled the point by rejecting the latter designation with the utmost disdain. On the Saturday night previous to his appearance, a dress-rehearsal was suggested by the manager, that he might 'face the lamps' for the first time, and familiarise himself with his stage costume. Many personal friends of Mr. Price, with some members of the committee, were present, who complimented him warmly on the success of this, his preliminary essay. While supping afterwards in the manager's room, with true boyish feeling, he expressed a wish to show himself to his mother in the stage habiliments of Norval. The manager consented, but wondering that he still lingered in the theatre, drew from him, in a whisper, the reluctant confession that he was without the means of paying for a hackney coach. Price supplied the money, and young Kean flew to his mother's lodgings to display his finery, relate the encouragement he had received, and cheer her with the hopes and expectations with which he panted for the following Monday. * * * Young Norval does not appear until the opening of the second act. His entrance is preceded by that of the retainers of Lord Randolph, bearing in custody the faithless servant, 'the trembling coward who forsook his master.' The audience unluckily were led to mistake the latter worthy for the new candidate, and greeted him with the rounds of applause intended for the hero of the evening. Here was another damper, for, in such situations, the veriest trifles have their effect. The debutant recovered himself notwithstanding, and went through his part, at the opening, with hesitating doubt, but as he warmed into the business of the scene, with courage and gradually increasing animation. Some unprejudiced judges (and more than one were present who took an interest in his fate) could detect, even through all the rawness of an unformed style, and the embarrassment of a novel situation, the germs of latent ability, and the promise of future excellence. The audience received him throughout with indulgence, encouraged him by frequent approbation, and called for him when the tragedy concluded. It was success certainly, but not decided success. Charles Kean felt, that although he had passed his examination with tolerable credit, he had neither carried away 'high honours,' nor achieved what in theatrical parlance is termed 'a hit.' On the following morning he rushed with feverish anxiety to the papers, and, without pausing, read them to his mother. His fate and hers, their future subsistence, the hope that sustained them, the bread they were eating, the roof that covered them—all lay in the balance—and all depended on the dictum of the all-powerful press! It was unanimous in condemnation. Not simple disapproval, or qualified censure, but sentence of utter incapacity—stern, bitter, crushing, and conclusive. There was no modified praise, no exceptional encouragement, no admission of undeveloped faculties, no allowance for youth and inexperience. The crude effort of a school-boy was dealt with as the matured study of a practised man. The papers gave no quarter, but went in unanimously, to burn, sink, and destroy—an overwhelming fleet against a little light-armed gunboat. The hearts of both mother and son were struck with dismay—they wept in concert; and Charles Kean's first impulse was to abandon the stage in despair. He hastened to Mr. Price, and proposed to cancel the engagement, but this the manager considerably declined, and urged him to persevere."

Like Charles Kean, Charles Kemble was barely seventeen when he first appeared at Sheffield, as Orlando, and he was under nineteen when he first trod the London boards, at Drury Lane in 1794. He played the insignificant part of Malcolm—the elder Kemble and Mrs. Siddons playing Macbeth and Lady Macbeth. The ex-post-office clerk was ridiculed for his awkwardness, but he, too, worked his way to eminence. The younger Kemble, however, never obtained such a salary as during

some six weeks of his career the younger Kean obtained:—

"One day he accidentally met Mr. Dunn, the treasurer of Drury Lane Theatre, who, on the part of Mr. Bunn, at that time the lessee, proposed a benefit for his mother, as the widow of Edmund Kean. The offer was a kind one, but Charles declined it, feeling that he was now able to support his surviving parent by his own exertions, and unwilling to let her be considered an object of public charity. Mr. Dunn then suggested that in all probability he could readily obtain an engagement at Drury Lane at 15*l.* per week. 'No,' replied the young actor, 'I will never again set my foot on a London stage until I can command my own terms of 50*l.* a night.'—Then, Charles Kean, rejoined Mr. Dunn with a smile, 'I fear you may bid a long farewell to London; for the days of such salaries are gone for ever.' Time rolled on, and, at the expiration of five years only, during which he had received 20,000*l.* by acting in the country, he drove to the stage door of Drury Lane Theatre in his own carriage, with a signed engagement at 50*l.* a night in his pocket, and which engagement, for upwards of forty nights, was paid to him by the very man who had predicted its impossibility."

As Mr. Charles Kean grew in fame, so was he congratulated by many an admirer. The most singular part of this book is to be found in the numerous flattering letters it contains. Mr. Kean, in making them over to Mr. Cole, in order that the public may see the ovations of his private life, has first of all, we hope, received permission from their writers to print and vend them. If not, it is possible that Sir C. B. Phipps, or Miss Glyn, or Mrs. Howitt, or some other of the worthy and modest persons whose private notes of civility and courtesy—sent in return for a box or a place in the stalls—are here paraded as so much homage to histrionic greatness, may object. We say nothing about taste and gentleness. But it may be noticed that a judge not long ago ruled that letters addressed to a person do not become his *copyright*. From these letters, however, we take a bit from one who no longer lives to complain:—

From Lady Morgan.

"Stafford Row, Buckingham Palace,
Jan. 10th, 1838.

"MY DEAR MR. KEAN,—I trust I am amongst the earliest, as I am certainly amongst the sincerest, to congratulate you on a success which I prophesied. I am so blind that I shall reserve further observations and congratulations till we meet, which I trust will be soon. Sir Charles and myself will be delighted to see you, at present in Stafford Row, and in a few days, more comfortably in our own house, which is at present in the hands of the workmen. We are always at home from two till five. Alas! for our poor Duchess! How proud she would have been of your triumph. Tell Mrs. Kean I envy her her feelings. How far sweeter is the success of those we love, than our own, I can well tell. With Sir Charles and my niece's best compliments,—My dear Mr. Kean, most truly yours,

SYDNEY MORGAN.

"P.S. I confide this to the most worthy twopenny, as I am ignorant of your address, and my footman is Irish."

On a circumstance on which Mr. Charles Kean may be most legitimately congratulated, we have the following passages:—

"On the 29th of January, 1842, occurred the most auspicious event in his life—the wisest step he had ever taken—and the surest guarantee of his future prosperity. He was married at the church of St. Thomas, in Dublin, to Miss Ellen Tree; a mutual attachment of long standing, and in every respect 'a well-assorted union.' By this, Charles Kean not only secured his domestic happiness, but obtained a large addition to his worldly means, and an invaluable co-operator in his theatrical career. By a rare combination of private and professional excellence, Miss Ellen Tree had already acquired a handsome independence, and

had placed herself in the foremost rank of the distinguished females whose names shed lustre on the history of the British drama. * * * Miss Ellen Tree is one of four sisters who all evinced a predilection for the drama at very early years. Their father held a situation in the East India House. The mother still lives, happy in 'a green old age,' in the full possession of her faculties, a remarkable instance of health and longevity. Before Ellen appeared on the boards, the name of Tree had already become celebrated by the performance of the elder sister, Maria, an acting vocalist of superior ability, who will long be remembered, in conjunction with Miss Stephens and Miss Paton, as upholding the charms of pure English song, with combined though varied excellence, at the same theatre (Covent Garden), during several brilliant seasons. Miss Maria Tree, in 1825, married Mr. Bradshaw, a gentleman of fashion and fortune, some time member for Canterbury, and retired from professional life, too soon for the public, although infinitely to her own happiness and advantage. Miss Ellen Tree first appeared in Edinburgh when little more than seventeen, and after a period of successful study and practice in Bath, obtained an engagement at Drury Lane, her opening part being *Violante*, in the 'Wonder'; on which occasion one of her most eminent predecessors, in that arduous character, Mrs. Davison, supported the young debutante by assuming the subordinate duties of *Flora*. * * * The marriage of Mr. and Mrs. Charles Kean took place on the last day of their Dublin engagement, and on that same evening, by an odd but accidental coincidence, they performed together in the 'Honey-moon.' For private and professional reasons of their own, the union was not immediately made public. Their first appearance in the acknowledged characters of man and wife occurred at Glasgow, on the 27th of the following February, the combined attraction producing, in five performances, included in one week, the sum of 1,000*l.*"

And *à propos* to the selection of Mr. Kean to conduct the Windsor theatricals,—here is an anecdote of a royal patron:—

"In this her Majesty inherited the taste of her grandfather, King George III., with whom the theatre was ever a favourite relaxation. When in the comparative retirement of Windsor and Weymouth, his usual habit was, to command twice a-week, and to go in private on the other two nights of performance. The managers made fortunes, and the actors were exalted. His Majesty and Queen Charlotte once actually travelled all night from Weymouth to London to open parliament, that they might not disappoint a favourite comic performer to whom they had promised their patronage on his benefit night, which had been unavoidably postponed. It was suggested to the kind-hearted monarch that he might send the actor a present, which would compensate for his disappointment. 'No, no,' replied the King, 'I should do that at any rate; but poor fellow, poor fellow! he will think much more of our being there than of anything we might give him.' The compliment of being appointed her Majesty's 'master of the revels' in her own private palace, was undoubtedly one of the most gratifying nature, both to the man and the actor; but the difficulties by which it was accompanied might stand by the labours of Hercules, and lose nothing in the comparison."

The Second Volume is almost entirely occupied by notices of the successive seasons at the Princess's. Of these, various public criticisms are largely cited. As Mr. Cole states, in his preface, that in some cases passages of his own are reprinted which have appeared elsewhere, we should have been pleased to know if any parts of these criticisms are included in the confession. Wearisome and endless is the eulogy which weighs upon these pages. It may all, however, be summed up in a few lines. Mr. Cole states, upon evidence, that Mrs. C. Kean is superior to Mrs. Jordan, and he asserts, upon his own testimony that in some things Mrs. Siddons must be considered her inferior. Above all living actresses, he does not scruple

to place the lady. There is "no living luminary," he says, "likely to console us for the loss of Mrs. C. Kean." As Mrs. C. Kean is not yet lost, Mr. Cole is in no immediate need of consolation. The laudation of Mr. Kean is even less discriminating, and the very idea of any audacious individual imagining that he can have a fault, sets the author, editor, or inditer, in a fume; and he is not slow to insinuate that such a personage must be anything but an ornament to society generally. The intense and "honest" admiration of our friend extends from the person to the place, from the deity to the temple; and so, to Mr. John William Cole, the site of the Princess's is charmed ground. After opening Mr. Kean's fifth season, with a description of the manner, method, and nature of the Asiatic cholera, he proceeds to show how the malady, in common with the multitude, flocked in the direction of the theatre in Oxford Street. Then ensued a miracle. "Coming from the east, it passed with fatal effect in the circumjacent (!) vicinity of Golden Square; and, passing up Poland Street to the south side of Oxford Street, immediately opposite the Princess's Theatre,—it halted as if a barrier had arrested its progress at that point. No cases penetrated to the North." Nay, so jealous was the manager of the public health, that a man dared not sneeze within the house, without being in imminent danger of being ejected by A 6, and cast out into the unclean district. When an epidemic of catarrh and sternutation reigned in the theatre during the run of Colley Cibber's 'Richard III.,' and a sporadic visitation of the same quality influenced several of the audiences assembled to witness 'Louis XI.,' Mr. Kean and his "honest friend" went to Bow Street about it!—

"The practice was so apparent, and so evidently against the feeling of the audience, that Mr. Kean, accompanied by his acting manager, waited on Sir R. Birnie, with a view to the adoption of protective measures. The police officers on duty in the theatre declared their conviction that a conspiracy undoubtedly existed, but so organized that they were unable to detect it. When the individuals thus engaged felt that they were under surveillance or had become obnoxious to the public generally, they never showed front, but immediately left the theatre or remained silent for the rest of the evening. After the second or third repetition of 'Louis the Eleventh' they finally disappeared, either from exhausted funds or in despair of carrying their object. These matters may appear unintelligible to those who have never had occasion to fathom the full extent of personal pique or jealousy. In the present instance,

Imputation and strong circumstance
Which lead to the door of truth,

point to the suspected parties; but in the absence of positive proof we abstain from the most remote inference. They know themselves, and may be assured that they are known."

Dreadful words these last, and the offenders may indeed tremble at the thought that, though the police failed to detect them, "*they are known*" to Mr. Kean and his editor. We say, "his editor," not offensively, but for the sake of being exact. That Mr. Cole is, indeed, barely so much as that is proved by a paragraph at page 246 of Volume the Second. At the close of the correspondence relating to the plays represented at the Opera House, at the period of the marriage of the Princess Royal, the "honest friend" adds—"Here the matter ended. A correspondence subsequently ensued between a gentleman of high position at the Court and Mr. Kean, but being entirely of an unofficial character, Mr. Kean has declined admitting its introduction in these volumes." Admitting! So that, in spite of the disguises of the title-page and preface, the manager of

the Princess's Theatre admits himself to be the author of this amusing contribution to contemporary history.

"We old ones *did* know how to do it," exclaimed Bannister, when present in his later days at a performance of some of his former colleagues. "How to do it" is a process not unfamiliar to the present generation, if we may judge from these volumes, into which Mr. Kean admits a good word for the theatrical notices of a Sunday paper,—no doubt with honesty,—and winds up with a puff in favour of the landlord who supplied the dinner at his recent banquet! As we have said, the book might have been a contribution to English dramatic gossip, and probably it would have been so, had Mr. Kean not "admitted" the folios of adulation, of reading which he himself must surely be tired, and to read which at all will give no pleasure to anybody else. He complains bitterly of enemies. We do not rank among them, nor among his flatterers, rather among his friends; but we must say, that his fiercest enemy could not have desired a worse thing for him than his "admission" of this picture of himself in a record of his life and times.

A Life for a Life. By the Author of 'John Halifax, Gentleman,' &c. 3 vols. (Hurst & Blackett.)

We are always glad to welcome Miss Muloch. She writes from her own convictions, and she has the power not only to conceive clearly what it is that she wishes to say, but to express it in language effective and vigorous. In the present work she is fortunate in a good subject, one containing a germ of human interest; and she has produced a work of strong effect, though she may not have made either the most or the best of her matter in hand. Over-care, over-elaboration, and a morbid self-consciousness of her own purpose and of her own personality, have caused a want of freedom in the action of the story. It never gets out of the introspective process,—all the events, emotions, incidents, and consequences in the story are reflected, not transacted; there is an absence of the fresh, open air of real life. The characters are never presented to the reader alive, only told about in the private journals of Max Urquart, Esq., M.D., and of Miss Theodora Johnston,—and they remain intangible after all the minute descriptions of sensations and emotions. The colours sink into the canvas, instead of standing out clear and fresh; consequently, the effect produced by this novel, interesting as it is, can hardly be called adequate to the talent and pains which have been bestowed upon it. The idea of the novel is, as we have said, excellent. The story is of a man who when young (a mere boy of nineteen), in the hot blood of a drunken quarrel, kills the man who has first led him into mischief and then coarsely goaded and taunted him till he is half mad. The circumstances are so extenuating as to transform it from a crime into a misfortune, of which the author was far more to be commiserated than the victim; added to this is the fact, that the man thus killed is a great scamp, whose death is a relief and convenience to all belonging to him. The author of his death grows up into a thoughtful, excellent man, who, dating from the fatal night, lives with a steady purpose to be as useful as possible and to do all the good in his power,—in short, to make his life as valuable as possible to others and to atone by the life he lives for the life he has been the means of cutting "untimely short." So far the design is excellent and well carried out; but here the morbid ultra-heroism comes in, of which we have so often complained in

works of fiction,—the touch beyond nature which makes a right action wrong by excess and want of proportion. Not content with dedicating his own life to the performance of his duty with "all his heart, with all his soul, and with all his strength," Dr. Max Urquart chooses to endure a life-long, melancholy remorse, and to dedicate himself to a rope in perspective as soon as he considers himself good enough to be hanged,—or, in other words, when he has brought himself in his own estimate to the highest point of excellence of which he is capable. A secret hidden and lying at the root of a man's life has always a tendency to have a morbid, exaggerated influence upon it. An innocent or indifferent action, that a man should feel condemned to keep a dead secret from all other human beings, would end by becoming a very "skeleton in his cupboard." It is the desire for human sympathy, rather than any idea of atoning to justice and the "laws of the land," which induces murderers "to make a clean breast of it," and let in the light of day upon the ghastly facts successfully concealed for years. No reader would have felt the least difficulty in sympathizing with Dr. Urquart's yearning to make clear the deadly transaction by which he became the cause of a fellow-creature's death; nor would they have had any difficulty in conceiving how a mere boy, overwhelmed with horror for the fact and bewildered by the fear of consequences, should seek to put the sea betwixt himself and inquiry, and so complicate his position. But that difficulty is all left in the vague, and only very slightly indicated. The point insisted on with the apparent approbation of the author is a sickly remorse for an unintentional act,—for the angry boy had no worse *intent* than to knock down the man who had intolerably mocked and insulted him; the fatal result was the accident of falling against a stone. After the first horror and dismay had passed, the true bearings of the case must have shown themselves to any one in the possession of his senses; consequently, the delicate difficulties and chronic melancholy makes the reader impatient rather than sympathetic. There should either have been more criminal element in the accident, or else more common sense in dealing with it. If Dr. Max Urquart were absolutely obliged to live remorseful for so accidental a cause, at least the author would have done well to recognize it as morbid and exaggerated, instead of putting it forth as a plea for interest in him. We once heard a surgeon, a very clever, worthy man, confess that he could never see the sixth commandment standing over the altar in gilt letters, along with the rest of the Decalogue, without a painful twinge of conscience to recollect the many patients he had lost by mistakes of treatment, and who might have lived and done well if he had only done better; but he never professed that this conviction made his life miserable. This exaggerated remorse is a serious defect in the hero, and a radical weakness in the plot, which all the delicacy and skill brought to bear upon it by the author cannot conceal, nor enable it to bear all the superstructure raised upon it. It certainly turns out to be the heroine's half-brother who has thus met his death through misadventure; but as the accident happened before she was born, the consanguinity could not be expected to rouse any fraternal emotion.

The interior of the heroine's family is a very clever picture of English domestic life. The sisters are well discriminated; but the heroine, Miss Theodora, is far too self-conscious, and her journal, which is the medium through which we are made acquainted with what passes on that side of the house, has an air of artificial-

ness inseparable from that form of composition. The same may be said of Dr. Urquhart and his journal, only the reader becomes somewhat out of patience. There is far too much melancholy self-analysis in it to be pleasant to the natural selfishness of third persons. Of course, it is free to all who choose to expand their egotism in a journal, but, if given as a novel, the reader will be apt to feel bored. The best character in the book is the eldest sister, Penelope: she is drawn with great truth and delicacy. The wearing effect of her long engagement to a selfish, worthless, fascinating man, her truth and steadfastness, and the sterling worth of her character, developed by the heavy trial appointed to her, under which she cast the slough of the faults which had disguised her better self, are all touched in with a masterly hand. Miss Theodora and her lover are made happy at last. The Doctor makes his "confession" in a court of justice, takes his punishment, and leaves off the course of sackcloth and ashes in which he had so long persisted. The reader will feel quite satisfied that the book ends happily for everybody; and having read it through for the story, he will be apt (if he be of our persuasion) to return and read again many pages and passages with greater pleasure than on a first perusal. The whole book is replete with a graceful tender delicacy; and, in addition to its other merits, it is written in good, simple, careful English.

Chateaubriand and His Times.—[Chateaubriand et son Temps]. By the Count de Marcellus. (Paris, Lévy Frères.)

M. de Marcellus worships Chateaubriand almost as Chateaubriand worshipped himself. His criticisms are but tender smoothings of ruffled sentences,—pious expostulations with a nodding Homer,—timid confessions of the pupil in the name of his master. M. de Marcellus has nothing in common with those who regard Chateaubriand irreverently; he watched him through life as a Parsee watches the sun, listened to his every word, noted the names of his valets and the style of his equipage—made himself, in fact, as much of a Boswell as he could. And yet he has not written a biography; he has not met M. Guizot on his own ground; he has but commented on the posthumous memoirs of M. de Chateaubriand. We do not believe that this or any other publication will modify the verdict that has already been recorded with respect to the Author of 'The Genius of Christianity,' and the 'Itinerary.' Chateaubriand was self-love typified; in his love of great people he excelled Moore: in admiration of his own genius he eclipsed Ugo Foscolo. In vanity, perhaps, he had a rival in that more modern poet who thought it no compliment to be compared with Shakespeare. Never was there a more perfect specimen of well-fed and self-satisfied woe. Whoever may have been responsible for it—we think it was himself—conceit is expressed in the very tomb of Chateaubriand. He must provide for his Arqua, his immortal epitaph telling the world of a name writ in water, his sea-dirge, his last resting-place like a grave in a dream. Very amiable qualities accompanied this passion; but M. de Marcellus must be of a peculiar quality to have relished the constant association, the dramatic daily life, the concentrated egotism of "the teacher who called him friend." Yet, if we are to take his preface as serious, he doted on the footprints of the declamatory diplomatist. "I confess," he says, "that I made his works the idols of my youth." He fled into woody solitudes that he might read 'Atala'; he was overwhelmed by 'René'; travelling in the East

the 'Itinerary' was his Koran; he saw in it the colours of the sun, the shape of mountains, the beauty of Oriental nymphs and sultanas; and then—an apocalypse of happy fortune—he happened to be appointed Chief Secretary of the French Embassy in London, when M. de Chateaubriand was ambassador!

From that moment he was a devotee in the temple of his master's genius. He redoubled his zeal, he says; he was a scrupulous listener; he stored up the words of Chateaubriand as words of inestimable price; he drew out a daily protocol of the conversations that took place. And Chateaubriand saw what his admirer was doing, talked through him at future readers, knew how his remarks were treasured, and acted accordingly. The self-adoration of this period was prodigious. M. de Marcellus gives an interesting though lengthy account of the elaboration with which his idol wrote, even when the document was no more than an afternoon letter to the French Minister;—how he first scrawled over a vast succession of leaves, casting them aside in succession, occasionally rushing to the window, "as though appealing for assistance to the skies or streets"; how he read, corrected, blotted, and interlined; how the manuscript was then copied at large, with ample space for fresh revisions; how he next had it read aloud to him, retrenched, read over again, folded, sealed, and posted. This was what he called his Royal Despatch, for he would not have it that any one perused the contents until Louis the Eighteenth had honoured the ambassador by studying his missive. Now and then, he would afford instructions to his pupils. In ordinary despatch writing, he taught, there should be no poetry—simply a distinct exposition of facts. "But when the council is presided over by a king who knows Horace by heart, one may permit oneself, towards the close, some inspired digression, taking the form of a peroration."

In treating of Chateaubriand, M. de Marcellus adopts a peculiar plan:—

I have extracted succinctly (from 'Memoirs from beyond the Tomb') those passages with which are connected my reminiscences, my panegyrics, and chiefly the developments which, in our private conversations, the author himself gave to his own text.

In fact, the volume is but an exuberant appendix to M. Chateaubriand's personal Memoirs. That which peculiarly excites the rapture of M. de Marcellus is the gloom of the philosopher's imagination—his constant allusions to death, his cypress fancies, his yew and weeping-willow yearnings. Like the moralist who asserted that death is the greatest of human misfortunes, except birth, Chateaubriand talks of the room in which his mother "inflicted life" upon him, and of the eyelids and the hands as precious because they place sleep and death always within the reach of man. In this, M. de Marcellus, though it something shocks him, finds a charm. But there is no reason to believe that M. de Chateaubriand did not relish life as did far greater men than himself: he was of a very luxurious, not to say voluptuous, disposition: his taste in the selection of pleasures was always good, whatever else may have been questionable. Upon the whole, he was scarcely a person to be pitied. It must not be supposed, however, that M. de Chateaubriand's weaknesses altogether escaped the intelligence of his diplomatic secretary. For instance, when he exclaims:—"The Marquis of Westminster is coming, you say? Ah, misery! where shall I hide? Who will deliver me? who will tear me from these persecutions?" M. de Marcellus observes:—"There was no persecution, and the ambassador would have felt aggrieved

had these people neglected to visit him." But it was one of Chateaubriand's affectations to exclaim, "I am fated to be tormented by princes."

The biographical notes are amusingly minute. Take the following:—

Chateaubriand: "My secretaries in London wanted to go in the morning to pic-nics."—Marcellus: "This concerns me as well as my colleagues. I never was at pic-nics in London, but at numerous morning *réunions* under the splendid foliage of villa-gardens near town, where the hosts only did the honours, and where no one else paid any part of the reckoning."

Or this:—

Chateaubriand: "The men, Peter, Valentine, Lewis, went by turns to the public-house; the women, Rose, Peggy, and Maria took walks. I am charmed."—Marcellus: "The Ambassador never had a servant named Lewis, nor a housemaid named Peggy. I may be taken as an authority on these matters of domestic detail, because I arranged them."

See what it is to have your secretary for your biographer! It may now be regarded as historically established, we think, that there was neither a Lewis nor a Peggy in the household of M. de Chateaubriand. It is also settled that the little cat Matou was allowed "to sleep as much as he pleased." Now, Chateaubriand liked cats. In some respects, according to his description of them, they resembled himself. "I admire in a cat," he says, "that independent and almost ungrateful character which prevents it from becoming attached to any one." It is no slander to hint that in certain points he came up to his own feline definition; for he acknowledged it. "Don't you know," he asked of M. de Marcellus, "not very far from here, some one who is not unlike the cat? I find that our long familiarity has given me some of his manners." How repulsive to pass from this pleasantry to the dismal ejaculation, "If I were to be drowned, a good riddance for myself and others!" It is characteristic to find M. de Marcellus shortly afterwards uttering the phrase we have quoted, "It is my destiny to be tormented by princes." The occasion was a letter inviting Chateaubriand to dine and sleep at Windsor Castle. "The Ambassador," says his devotee, "did not then seem to think it a torment." And he was very proud of spending 8,000 francs at a banquet to the Duke of York, and 12,000 (in his Memoirs he called it 40,000) on a celebration of the July anniversary. He burned, moreover, to be a supreme Minister, that he might make war, and extend the frontier of France to the Rhine. What is more wonderful, he thought he would do it, if he had, but the opportunity!

This book by M. de Marcellus is, upon the whole, wearisome, and of little value. It adds some slight details to the known life of a singular man; but the commentary is too elaborate for the subject. No eulogy can raise to any sublime height the memory or the works of Chateaubriand. If we are not carried away by his genius, it is not, we may assure his admirers, that he once declared every Englishman to be by nature or education a fool.

History of New England. By John Gorham Palfrey. Vol. I. (Longman & Co.)

History of Plymouth Plantation. By William Bradford. Now first Printed from the Original Manuscript, for the Massachusetts Historical Society. (Boston, Little & Co.)

New England may be considered the soul of the great Republican confederacy. It is not the most wealthy part of the American territory. It is not, perhaps, the most picturesque. It is certainly not the most noisy. Neither the capital of trade nor the capital of politics

is built within its boundaries. It has not more roads, railways, ships, telegraphs, canals than its neighbour,—not a more prosperous commerce or a nobler agriculture,—its history is not more chivalric, nor its connexion with great events or splendid men more close. Sections of country further south may boast of having sent up more noticeable men to the great assemblies of the country. Virginia has a more romantic past, New York a more gorgeous present. Yet within the territories loosely designated New England are found the intellectual and moral forces which make the Union what it is in the eyes of Europe. There lies the spirit of a permanent dominion. New England is the slow and serious part of the States, as the country to the south is the plastic, volatile, and frivolous. Boston is Edinburgh, as New York is Paris, and Philadelphia is Geneva. New England is, in fact, Old England. Peopled by some of the very best men ever sent out from the mother land, it has remained pure in motive and in blood. Scarcely any admixture has taken place. No Lord Chief Justice Popham ever poured into this territory the refuse of jails and stews. Few emigrants of foreign stock ever turned into it. The climate is dry and sharp, the landscape is not brilliant, the soil is not rich. Thus, the same causes which had drawn the Pilgrims to Plymouth as a refuge, kept away from the bleak rock their more worldly followers in the wake of emigration. No wild vines, or palmetto fruit, or dazzling birds allured the navigator of its inhospitable coast. No fabled gold mines—no reported pearl fisheries—drew the daring who made haste to be rich. The sky looked cold and dull. The soil barely promised corn and maize. To step on its shore was to encounter toil, want, and care in every shape which savage nature presents at a first interview to man. But the settlers who threw themselves on the rock sought in their new home—not fortune, but freedom—not gold and pearls, but God.

They came alone, they remained and multiplied alone. In the three or four millions which a few years ago made up the population of New England, no foreign element was visible in name or visage. The thousands had in six or seven generations multiplied into millions; but multiplied without mixture of race or transformation of character, just as they might have done in Yorkshire or East Anglia. While New York, under the influence of an immense irruption of Irish, Franks, and Germans, continued without pause, like the first flowing of the Saxons into Britain, sunk into luxury or rose into crime, the less showy country to the north remained intact—kept its own moral boundaries—and preserved the rigid and fervent character of its people remarkably free from change or stain. Thus, a nation, as it were, simple, solid, and stable, grew up within another nation open to infinite fluctuations of thought, obeying every impulse of the moment, splendid, experimental, and productive in its march of more showy events and exceptional men. But what is gained in speed is lost in power. The solid mass of New England character weighs far more in the destiny of America than the noisy smartness and ephemeral success of New York.

The story of this circumspect and permanent population, Mr. Palfrey has undertaken to write on a vast scale. A volume of 630 pages covers, with the preliminary views of the progress of discovery and the distribution of geographical features, no more than about twenty-one years—the mere apprenticeship of the plantation. We do not complain of this scale; for the true historical proportion is that of interest, not that of size; and Mr. Palfrey will justify his selec-

tion of an ample scale, if he can contrive that no one page of his book shall be dull. At present, there is no fault in this respect to note. Mr. Palfrey's materials are vast, his knowledge of the books and manuscripts close, his love for his subject keen, and his eye for the specialities of scenery and character quick. He draws from a great many sources, public and private; for New England is rich almost as Old England itself in private libraries, and the States of the Union excel all the governments of Europe in the care which they are bestowing on the publication of their records. He draws from every source open to him with a strong and wary hand.

One of the most precious of the sources of information open to an historian of New England is the 'History of Plymouth Plantation,' by Governor Bradford. This record has been quoted and copied times without end. The Massachusetts Historical Society have at length done us the very acceptable service of printing it entire. Mr. Charles Deane has achieved the editorial labour with extreme care, leaving nothing to be desired as to text or notes.

We must give a sample of Mr. Palfrey's faculty of story-telling, and we return from a later page to that scene of the Mayflower which has been painted so frequently in rhyme and colour. The historian gives us the very latest information which he has been able to find about the company in this celebrated ship:—

"The colonists,—men, women, and children,—who were now embarked on board the Mayflower, were a hundred and two in number. Concerning very few of them it is known to this day from what English homes they came. Bradford and Brewster alone are ascertained to have been members of the Scrooby congregation. During its residence in Leyden, that company had received numerous accessions of Englishmen, who had either passed over for the purpose of attaching themselves to it, or who, being in Holland for other purposes, had come within its attraction. Winslow, who was superior in condition to all or most of his companions, is believed to have become acquainted with Robinson while on his travels in Holland; and at twenty-two years of age he joined the society, three years before the emigration. The 'cautionary towns' of the Netherlands had been garrisoned by British regiments for thirty years, and Miles Standish had probably been employed on this service. He was not a member of the Leyden church, nor subsequently of that of Plymouth, but appears to have been induced to join the emigrants by personal good-will or by love of adventure, while to them his military knowledge and habits rendered his companionship of great value. In determining the question as to which portion of the congregation should first emigrate, it was arranged for 'the youngest and strongest part to go.' The youngest and strongest would generally be those who had joined the society most recently, while they who were excused from the first enterprise by reason of their being advanced in years would, on the whole, be the same persons whose more ancient relations to Robinson in England would be a reason for their desiring, and being allowed, to decline a separation from him. The Leyden church had received members of Dutch and French birth, and, among the company in the Mayflower, Margeson was probably a Hollander. Warren, Hopkins, Billington, Dotey, and Lister appear to have joined the expedition in England. Martin came from Billerica, in Essex, from which county came several others, as also from London and other places, to go with them. Alden was of Southampton. Amsterdam probably made some contribution to the company. 'Many of you,' wrote Robinson to them while at Southampton, 'are strangers, as to the persons, so to the infirmities, one of another, and so stand in need of more watchfulness this way.'"

We can add to this account a note on the family of Winslow, which will interest American genealogists and historians. Edward was

born at Droitwich, October 17 (not 19, as Mr. Palfrey has it), 1595. His father, also Edward, was a gentleman possessed of a small estate in land. He was rated to the subsidy of 39 & 40 Elizabeth. The family was originally, we believe, of Worcestershire: use of the same Christian names, some of them peculiar, connect it with the Winslows of Kempsey. Edward of the Mayflower—the Pilgrim Father—was the eldest son. He had four brothers,—two of whom—Kenelm and Josiah—followed him to New England.

The voyage of the Mayflower was not in itself eventful—howsoever big it may look in the light of history and romance:—

"Little is recorded of the incidents of the voyage. The first part was favourably made. As the wanderers approached the American continent, they encountered storms which their overburdened vessel was scarcely able to sustain. Their destination was to a point near Hudson River, yet within the territory of the London Company, by which their patent had been granted. This description corresponds to no other country than the seacoast of the State of New Jersey. At early dawn of the sixty-fourth day of their voyage, they came in sight of the white sand-banks of Cape Cod. In pursuance of their original purpose, they veered to the south, but, by the middle of the day, they found themselves 'among perilous shoals and breakers,' which caused them to retrace their course. An opinion afterwards prevailed, on questionable grounds, that they had been purposely led astray by the master of the vessel, induced by a bribe from the Dutch, who were averse to having them near the mouth of the Hudson, which Dutch vessels had begun to visit for trade. The narrow peninsula, sixty miles long, which terminates in Cape Cod, projects eastwardly from the mainland of Massachusetts, in shape resembling the human arm bent rectangularly at the elbow and again at the wrist. In the basin enclosed landward by the extreme point of this projection, in the roadstead of what is now Provincetown, the Mayflower dropped her anchor at noon on a Saturday near the close of autumn. The exigencies of a position so singular demanded an organization adequate to the preservation of order and of the common safety, and the following instrument was prepared and signed:—'In the name of God, Amen. We, whose names are underwritten, the loyal subjects of our dread sovereign lord, King James, by the grace of God, of Great Britain, France, and Ireland King, Defender of the Faith, &c., having undertaken, for the glory of God, and advancement of the Christian faith and honor of our king and country, a voyage to plant the first colony in the northern parts of Virginia, do by these presents, solemnly and mutually, in the presence of God and one of another, covenant and combine ourselves together into a civil body politic, for our better ordering and preservation, and furtherance of the ends aforesaid; and by virtue hereof to enact, constitute, and frame such just and equal laws, ordinances, acts, constitutions, and offices, from time to time, as shall be thought most meet and convenient for the general good of the colony; unto which we promise all due submission and obedience. In witness whereof we have hereunder subscribed our names, at Cape Cod, the 11th of November, in the year of the reign of our sovereign lord, King James, of England, France, and Ireland the eighteenth, and of Scotland the fifty-fourth, Anno Domini 1620.' Such was the beginning of the Colony of Plymouth."

One of the first duties of a company landing on a new shore is to open communication with the race already in possession, and ascertain its disposition, and, if possible, come to terms of understanding and amity. Of all such treaties, that of Penn, under the elm-tree by the Delaware—the "one treaty never sworn to and never broken"—is the most memorable and picturesque. But the treaty of the Pilgrim Fathers was, in its way, also noticeable:—

"As yet there had been no communication with

the natives, though their fires had been observed at a distance, some tools had been lost by their thievery, and two of them had been seen on a neighbouring hill, and been invited by signals to a conference. At length, on 'a fine, warm morning,' an Indian came into the hamlet, and, passing along the row of huts, was intercepted before the common house, which he would have entered. In broken English he bade the strangers 'Welcome,' and said that his name was Samoset, and that he came from Monhegan, a place distant a day's sail, and five days' journey by land, towards the east, where he had learned something of the language from the crews of fishing-vessels. They gave him food, and kept him all day. He told them, that the place where they were was by the Indians called *Patuxet*, and that it had been depopulated four years before by an epidemic sickness; that the subjects of a sachem named Massasoit were their next neighbours; and that at the southeast, on the Cape, was a tribe called the *Navasets*, who were exasperated against the English on account of a kidnapping of some of their people. Reluctantly they entertained him for the night, not without suspicion of his designs, and sent him away the next morning with the present of a knife, a bracelet, and a ring. At parting he promised to repeat his visit, and bring some of his friends for a trade in beavers' skins. He appeared the following day with five other savages, who returned the stolen tools and brought three or four skins. As it was Sunday, the English would not trade, but gave them hospitable entertainment and some presents, and dismissed them with an invitation to come again with a better supply. Samoset could not be prevailed upon to depart with them, but, feigning himself sick, remained at the settlement till the third day after, when he was despatched to look for his friends. The next day, he came again accompanied by four others, one of whom, named Squanto, turned out to be one of the Indians stolen seven years before by Hunt. They brought a message from Massasoit, that he was at hand, and desired an interview with the strangers. It took place with suitable formalities and precautions. Massasoit appearing on the top of a hill close by, with sixty of his followers, Winslow was sent out with Squanto, and with a present to the king and his brother, consisting of three knives, a copper chain with a jewel attached, an ear-ring, 'a pot of strong water, a good quantity of biscuit, and some butter.' After a brief parley, Winslow was left behind as a hostage, while the king and twenty unarmed followers met Standish, Williamson, and six musketeers at the brook which divided the parties. Massasoit, conducted with his men to an unfinished building, where a rug and cushions were spread for them, gave audience to the Governor, who came 'with drum and trumpet after him, and some few musketeers.' After salutations and feasting, they proceeded to make a treaty with the following stipulations:—that Massasoit and his people should offer no injury to the English, and that any offender in this respect should be surrendered for punishment; that, if tools were stolen, they should be restored, and that similar redress should be afforded on the other part; that mutual aid should be rendered against enemies; that notice should be sent to other neighbouring natives, to the end that they might enter into similar engagements; and that when visits should be exchanged, the visitors should go unarmed. This business settled, Massasoit was assured that 'King James would esteem of him as his friend and ally.' The treaty—which remained in force fifty-four years—being concluded, Massasoit was conducted by the Governor to the brook, and rejoined his party, leaving hostages behind. Presently his brother Quadequina, came over with a retinue, and was entertained with like hospitality; after which, the hostages were mutually released. The next day, on an invitation from the king, Standish and Allerton returned his visit, and were regaled with 'three or four ground nuts and some tobacco.' The Governor sent for the king's kettle, and returned it 'full of peace, which pleased them well, and so they went their way.' Squanto and Samoset remained, and the former gave an earnest of his subsequent usefulness to the English by taking for them a quantity of eels."

Fifty-four years is a long time for a treaty to exist. How many collected by Martens have endured so long?

We shall expect the appearance of Mr. Palfrey's Second Volume with interest. Readers for whom Bancroft is not sufficiently full of detail will feel very grateful to him for what he has done.

OUR LIBRARY TABLE.

Balthazar; or, Science and Love. By H. de Balzac. Translated by William Robson. (Routledge & Co.)

—There are reasons, we fancy, why De Balzac, with all his power, may never become as popular in England as his contemporary French novelists, Sue and Dumas. A dull misery broods over his tales, which oppresses those whom fiercer tragedy excites. Strange, too, is it to see (the notorious history of the writer considered) how one and the same thing is for ever harped on. De Balzac's novels might, by any one in search for a sweeping definition, be called "studies of cupidity." How to amass riches or heap up money, honestly or dishonestly, is his theme—varied, it is true, with surprising adroitness—but almost always the fancy selected, and almost always with reference to the hideous tyranny which cupidity exercises over some victim or other. In this tale selfishness—or, call it self-occupation—takes its most ideal form. Balthazar is the amiable man of science; with that fanatical passion for speculation and experiment which spares nothing and no one—a Love not stronger than Death, indeed, but which overrules and predominates over every mortal affection—a love propping itself up on the sophistry, that the good of others is its real object;—a love which represents its exactions as so many heroic instances of self-sacrifice.—How dreary this tale is, in its truth to the lives and misdeeds of many calling themselves, and called by others, men of genius and men of energy, we have small need to tell;—as small need to reiterate that there is no such thing as self-sacrifice where others must be laid under contribution. The science of Balthazar has in it something cruel. In real life, we fear, it would hardly encounter such a corrective as is here found in the Sage's provident daughter; the daughter of a mother murdered by the anxieties belonging to the Sage's wife.—The tale, however, is excellently told, with that power of accumulation which no one has commanded (not even our own Richardson) with a firmer grasp than De Balzac.—"Vanity of vanities!" The tale is told, let it be remembered, in the inspiration of self-knowledge. *Mr. Spelove*, in 'David Copperfield,' who was so eloquent on the duty of every man making his will while his powers of body and mind were sound, died intestate. Balzac's life (as we were reminded the other day by Madame Dudevant's Memoirs) was a struggle after buhl cabinets and old *Sèvres* cups,—to write in a literary den hung with point-lace and Turkey carpets and Aubusson tapestry,—to take his ease on Arabian horses.—To appetites like these he sacrificed himself like a slave, and, it may be feared, victimized others. He died worn out and consumed, just when a rich marriage had placed means of gratification within his reach. How strange and touching, and instructive, are the unconscious confessions which are contained in tales like 'Balthazar'! Their very reality makes them, in no small degree, painful and oppressive, even to those who are not aware of its source.

Galbraith and Haughton's Scientific Manuals. Manual of the Animal Kingdom: I. Protozoa. By Prof. J. Reay Greene. (Longman.)—This first instalment of a series of scientific manuals appropriately describes a sub-kingdom of animals of the simplest organization, many of which we have been accustomed to associate with the lower members of the vegetable kingdom. These hitherto obscure beings are here briefly but carefully treated; and within a compass of less than a hundred pages a considerable amount of information about them is conveyed, including the more recent researches of minute and scientific observers. The Spongidae, for example, are clearly and concisely explained, and in a few paragraphs the discoveries and opinions of several naturalists

are noticed and made clear. This part promises well for the whole series. Each volume will, it is announced, contain a condensed exposition of the department of science upon which it treats,—and the subject-matter of these Manuals will be so arranged as to render them suitable for students of various degrees of proficiency as well as for self-instruction. Here too much is promised, and the propositions are incapable of fulfilment in the same volume or part. The present, as an example, forms a good text-book for a class of students; but it is too concise for self-instruction apart from tuition, and contains too many scientific terms unexplained. We would suggest a glossary at the end of every complete treatise. No dictionary contains half the terms employed, and the student ought to find all he needs in publications which profess to facilitate his first steps in science.

Handbook of Southport, Medical and General, with Copious Notices of the Natural History of the District. By David H. M'Nichol, M.D. (Hall & Co.)—The object of this handbook is two-fold—to attract folks to Southport, and to instruct them how to be amused there. It is to the invalid that Dr. M'Nichol chiefly addresses his information. Visit Southport all who need a bracing yet a sedative climate, especially sufferers from consumption, whether in its earlier or later stages, from bronchitis, from heart diseases, rheumatism, and scrofula. Such, at least, is the author's recommendation, based on fifteen years' observation of the climate. The Natural History chapters will be found pleasant as clues to people who botanize—or pretend to botanize,—or catch insects, or dabble among the sand and rock and seaweed whenever they take holiday.

Paul Morphy, the Chess Champion. An Account of his Career in America and Europe: with a History of Chess and Chess Clubs in England, and Anecdotes of Famous Players. By An Englishman. (Lay.)—Though of some interest to chess-players, this volume is an unmitigated puff, exaggerated in language, personal, and sprinkled with professional slang. The narrative begins, after a fulsome quotation from Shakespeare, "Paul Morphy made his first move in the game of life in the city of New Orleans, in the month of June 1837." It ends, "And now that Paul Morphy has returned to the Western Continent, he leaves a darkness in our chess firmament, as when a meteor has flashed across the heavens and departed." In this insufferable style does "An Englishman" record the achievements of his hero, and greater in his sight. When Mr. Perrin plays Mr. Morphy, he offers to him "about the same resistance as a mosquito does to an avalanche." When Mr. Stanley has been beaten, he fancies that he is "a rice-field, and Morphy an elephant charging through him." Much of the volume is occupied with a worthless record of paltry squabbles; and, though a few of the chapters will prove entertaining to those who appreciate "the noble game," a large proportion is unreadable. The portraits are very roughly executed.

What's in a Name. Being a Popular Explanation of ordinary Christian Names of Men and Women. By T. Nichols. (Routledge & Co.)—"What's in a name?" Much more, we should say, than Mr. Nichols has conjectured. His translations of proper names are often incorrect, and his pronunciation of them—by spelling the words as, he thinks, they should be pronounced—rather comical than otherwise. *Ida*, for instance, he sets down as signifying "One who enjoys happiness. Deduced from Edith. *Gr.* a mountain,—she who is exalted and unchanging." He instructs his readers in the pronunciation of *Alban*, by adding the word "Awl-ban." Does he not know that between *Al-ban* and *St. Albans* there is a difference such as popularly exists between *Helena* and *St. Helena*?

The Poets' corner, in criticism, bears no analogy to the sacred shrine of Westminster. It is the nook in which the modest minstrels cluster. In this mellow shade we find M. P. B., Author of *A Legend of the Rhone*, in five cantos (Hope), who bursts forth in the familiar style, "It was St. Theodore's Eve," and neatly rhymes a stirring tale of adventures and sorrows, winding up with

endless bliss "for Roland and his Madeline."—*Miscellaneous Poems*, by Jonathan Hyslop (Nimmo), are good of their kind. They sing of colliery inundations, Sabbath bells, storms, and also of "Boukile"; this last being a dangerous experiment in hexameters. "The Lady who never suited," contains some pretty stanzas.—In *Songs of the Wye*, and *Poems*, by Wioni (Simpkin, Marshall & Co.), there is not a little pleasant imitative harmony, with but small effort at original thought or expression.—Mr. Coster, Author of *Lorin*, and other Poems, (Kent & Co.), has a story to tell, but indulges chiefly in elegant figures of speech anent "the wild rose robed in dew," that leans its bud "on the balmy bosom of each breeze," the "cloistered violets," the "rainbow ring," with which the Sun marries Earth to Heaven. Mr. Coster has a faculty for free and vigorous versification.—*London, Past, Present and Future*, by John Ashford (Hope), is a metropolitan hand-book in rhyme, describing and moralizing upon the Custom-House, Billingsgate, Smithfield, Doctors' Commons, the Record Office, the Seven Dials, the Queen's Drawing-Rooms, the Coal Exchange, and a hundred similar topics. His sonnet on the Coal Exchange begins with useful information: "Here merchants trade in carbon." Concerning a drawing-room, listen,—

Bright is the scene where view'd our British fair,
In carriages that glow with bouquets of flowers,
With delicate pink, flush necks and shoulders bare,
Of nymphs who charm the throng, which ravished stare,
As glide by bright our Howards, Villiers, Gowers!

The title of a volume called *Photographic Poems*, by C. C. Spiller (Spiller), is scarcely justified by the contents, which are submitted (in a preface) "to the careful perusal of all sincere and earnest minds." The tendency of Mr. Spiller's imagination is rather lugubrious, a fact, indeed, which he apologetically explains. "Tyrants," he exclaims, "infect the common road of life, vile as the scourge of Africa, Legree." This will suffice, as an introduction of the book "to all sincere and earnest minds."—*The Flirting Page: a Legend of Normandy*, and other Poems, by Charles Dransfield and G. D. Halifax (J. Blackwood), might have been legitimately written to amuse a picnic party, though we doubt whether it would have answered even that purpose—but was altogether too crude and frivolous for publication.—Of a somewhat peculiar character is a batch of poems by T. P. Manuel, —*The Ruby's Smile: a Metrical Tale of Woman's Love and Woman's Hate*, etc. (Calcutta, Rozario & Co.) They are of Eastern tone and texture, and generally inspired, to all appearance, by reminiscences of Eastern poetical and romantic literature.—*The Martyrs of Lyons and Venice*, by the Rev. F. V. Harford, M.A. (Smith), is a verified narrative of certain persecutions of the Christians during the reign of Aurelius Antoninus. We have hitherto omitted to notice Mr. Gerald Massey's *Robert Burns, a Centenary Song* (Kent & Co.), energetically and tunelessly sung in commemoration of the recent Burns Festival.

LIST OF NEW BOOKS.

Arnold and Friderich's First German Book, 8th ed. 3s. 6d. cl.
Beast, The, and his Image: the Coming Crisis, post 8vo. 3s. 6d.
Blunt's Sketch of the Reformation, 19th ed. 18mo. 3s. 6d. cl.
Brown On the Railway and Canal Traffic Act, 1854, 4s. 8vo. 3s. cl.
Cruden's Concordance to the Holy Scriptures, 18th ed. 12s. cl.
Custom without Truth is Antiquated Error, 8vo. 2s. 6d. cl.
Cyprian's Satan Restored: a Poem, post 8vo. 6s. cl.
Eaton's Digest of the Law of the Farm, 2nd ed. 8vo. 18s. cl.
Eliot's Scenes of Criminal Life, 2nd ed. 2 vols. 8vo. 12s. cl.
Epistle to Hebrews compared with Old Testament, new ed. 3s. 6d.
Faurie's Library, "Trimmer's History of the Robins," new ed. 1s.
Gully's Water Cure in Chronic Disease, 6th ed. 8vo. 3s. 6d. s.wd.
Laurie's Free Masonry and Grand Lodge of Scotland, 8vo. 12s. cl.
London Journal, Vol. 29, 4to. 4s. 6d. cl.
Lorimer's Handbook of the Law of Scotland, 8vo. 6s. cl.
Lewes's Physiology of Common Life, Vol. 1, 8vo. 6s. 6d. cl.
Mead's Manual for Students, 3rd ed. 18mo. 6s. 6d. cl.
Mendall's French and English Pronouncing Dict., 35th ed. 4s. 6d.
My Country: History of the British Isles, ed. Broome, Pt. 1, 1s. 6d.
Osborn's Cruise in Japanese Waters, 8vo. 3s. cl.
Palmer's Introduction to Early Christian Symbolism, 2s. 6d. cl.
Potter's Roman or Turkish Bath: its Properties, 8vo. 3s. 6d. s.wd.
Power's "I Will" of the Psalm, 8vo. 8s. cl.
Pryn's Lake Scenery of England, 4to. 31s. cl.
Reverend's Symbolic Anglo-German Vocabulary, by Lebahn, 6s. cl.
Rever's Lent Lectures on the 32nd Psalm, 8vo. 3s. 6d. cl.
Righter's Rev. C. N. Life and Letters, by Prime, 8vo. 3s. 6d.
Roses and Thorns: or, Five Tales of the Start in Life, 3s. 6d. cl.
Shipp's Sunday School Addresses, 2nd series, 18mo. 2s. cl.
Smith's Pearls from the Ocean; or, Wealth for Souls, 32mo. 1s. 6d.
Temple's Greek's Order Book, 8vo. 1s. s.wd.
Trollope's Warden, new ed. 8vo. 6s. 6d. cl.
Webb's Marco Bruffi, the Italian Patriot, 8vo. 5s. cl.
Wentworth's Northumbrian Abbots: a Tale, 8vo. 8s. cl.
Williams's Crucifix of the World, post 8vo. 10s. 6d.
Zymé, or, How it Works, post 8vo. 10s. 6d. cl.

BAYLE ST. JOHN.

A young writer of the greatest promise has passed from labouring amongst us. Bayle St. John, of 'The Libyan Desert,' 'The Levantine Family,' and the biographer of Montaigne, is dead. In his thirty-seventh year, after executing many volumes of sound and lasting works, which showed, however, still more of hope for the future than of actual service done for the past, his health broke down; chiefly, it is feared, from over-work of brain and from the unwholesome midnight writing of a London daily paper; and he has gone to his rest followed by the sorrowful regrets of all who knew his genius and his worth. Few of those who toss the morning journal from hand to hand over the eggs and toast, who eagerly bite at its latest news and expect to find in the editorial columns comments on news only born from the lightning an hour before, have any conception of the sleepless care, the promptitude of hand, the fullness of information, the rapidity of wit, and wear of brain required from those who do them this anonymous and invisible service. If the Press be the protector of civilization, as of course we all know and preach up day by day, it is often a most cold, cruel, and ungrateful tyrant to its own ministers. Like the Revolution, the Press devours its children, and with a greedy ferocity proportioned to the earnestness and success with which it works for the benefit of the outer world. Year by year we tell off its victims. As we look back through the dim light of a few years the forms of the men who have dropt away from this contest gather almost into a crowd. Some of them were persons who might under other forms of literary activity have raised for themselves great reputations, and all of them were gentlemen of excellent culture and good natural abilities. They took the task that lay before them. In the end, even the strong hand and strong brain succumbed. Late hours, the draughts, cold, noise, and closeness of a printing-office, the incessant strain of thought and toil of hand, exhausted the physical powers of resistance. Bayle St. John is the latest, as he was one of the best, of these victims of a civilizing and regenerating Press.

The few points in his life of public interest may soon be told. He was the second son of Mr. James Augustus St. John, author of 'Manners and Customs of the Ancient Greeks,' and was born in Kentish Town, London, on the 19th of August, 1822. He was trained in letters partly by his father—to whom he rendered services which are tenderly recorded in the dedication of the 'Manners and Customs'—and by that accomplished scholar, the late Mr. Joseph King. Early in life he commenced an independent career in literature; writing for newspapers and magazines while yet in his teens. At twenty years old he wrote for *Fraser* a set of papers, which some wise folks assigned to Maginn. They were headed 'De Re Vehiculari,' and gave an amusing history of chariots. This vein passed away; not so another, which he opened at the same time and in the same columns,—namely, studies of Montaigne. The life and writings of the garrulous French philosophic gossip never ceased to occupy his thoughts; and an elaborate Biography of Montaigne was the last and perhaps completest offspring of his pen. In the year 1846 he passed through France and Italy on his way to Egypt, where he remained for a couple of years, and on which country he wrote his first separate work, 'The Libyan Desert,' published by Murray. Settling in Paris, he composed 'The Levantine Family'; and after a second run to the Nile brought out his 'Village Life in Egypt.' Since his return from this second visit to the East, he had resided wholly in France—with the exception of a visit to Piedmont, in 1855, which resulted in the publication of two volumes on 'The Sub-Alpine Kingdom,'—until within twelve months of his death. During that long residence abroad he wrote his 'Purple Tints of Paris'—'The Louvre'—'The Turks in Europe'—'The Travels of an Arab Merchant'—'The Hungarian Emigration into Turkey,' and 'Maretime,' a romantic tale or novel. Two other stories—'The Eccentric Lover' and 'The Fortunes of Francis Croft'—make up, we think, with those we

have already named, the whole list of Mr. St. John's separate publications. About a year ago he came to London to act as foreign editor to a daily journal—a task for which he was eminently qualified. In that service he may be said to have lost his life.

THE COLLIER FOLIO.

London, July 29.

I feel it my duty to call the attention of the literary public, through your organ, to the system of privacy on which the inquiry as to the genuineness of the Collier Folio is being conducted by the officers of the British Museum—a system, I have no doubt, as alien to the intentions of the noble owner of the volume as it is fatal to the interests of truth. I have made the study of ancient handwriting my professional occupation for several years, and though not personally acquainted with Sir F. Madden or Mr. Hamilton, my name is familiar to many antiquaries of equal eminence who enjoy that pleasure. I applied for permission to inspect the Folio a day or two since, but was informed that I could only be allowed a few minutes then, as Mr. Netherclift, the fac-similist, was waiting to copy some portions of the marginal notes for the press. My inspection of the volume occupied about five minutes, during which time I was obligingly assisted to form a correct notion of the genuineness of the writing by the dogmatic assertions of the official who superintended my inspection. That pencil *F*, I was assured, was indubitably modern; that ink *J* was beyond the possibility of mistake artificially assimilated to an antique form, &c. I was not quite so clear on these points as my Cicerone, but thought it prudent to be silent. On the book being removed, I was referred to Sir F. Madden as its custodian, and hopes were held out to me that he would permit me to make a careful inspection if I applied before the end of the week. I accordingly called at the Museum this afternoon, and in answer to my request (accompanied by my card) Sir F. Madden sent out a verbal message to the effect that the book was still with the fac-similist, and, in fact, was no longer visible to the public. The official who brought the answer was good enough to add, that I was very fortunate to have seen the book for five minutes, as many applications had been refused altogether. Can Sir F. Madden and Mr. Hamilton be surprised if, on the appearance of their forthcoming pamphlet, the literary public should demur to its conclusions as not sufficiently attested, and suspect that the "Collier forgery" owes its origin to the bias of an anti-Collier faction? I anticipate a reply that the book was not open to public inspection, and that, when I and others applied, it was in the hands of an expert. Was it not the Duke of Devonshire's intention in leaving the Folio at the Museum to obtain the opinions of antiquaries at large? Is Mr. Netherclift employed for the sake of ascertaining the truth, or to support a theory?

AN ANTIQUARY.

FOREIGN CORRESPONDENCE.

Florence, July 29.

"THERE'S a silver lining to every cloud," quoth Paddy or Thady, as the case may be, what time the tenth shower for the day comes whistling and pelting about his ears without mercy, down from the nearest grey round-shouldered mountain, across the dreary black peat bog, wetting him, his car, horse, and ragged long great-coat to the skin. And then he adds an Irish commentary of his own to the comfortable proverb,—"Sure there is that same silver lining all the same, barring we can't see it!" Very like the condition of the above-mentioned Paddy or Thady, on such an occasion was that of the citizens of Florence, after the first numbing shock of the declaration of peace (and such a peace!) of which I described the effect in my last letter, had begun to wear away a little. The Tuscan character is very susceptible of emotion, and equally quick in the rebound as soon as the immediate weight of trouble is removed. A Tuscan is one of the most unlikely creatures on earth to die of grief, love-grief or other, unless it have the additional complication of that "fuzion

de poitrine," which a popular French writer conceived to be the necessary completion of a hopeless love fit, for the due finishing off of an interesting victim, when he said, "*Il est mort d'amour..... et d'une fusion de poitrine!*"

The Florentines had no such complication to contend with, and very few days had passed before they had fully persuaded themselves of the existence of the "silver lining" to their cloud, although they assuredly saw no glimpse of it at present.

Every chary word of the French Emperor's mesage despatches was sifted and strained over and over again to find a few grains of Hope's precious gold-dust among them; but little save disappointment came of the process, till the messengers sent by the Government to Turin and Paris began to send words of better cheer, at least for Central Italy, to their anxious countrymen at home, and in the name of certain exalted personages with whom they had conversed respecting the conditions of the peace, bade Tuscany be of good cheer, for her destinies were in her own hands, and no foreign intervention would be allowed, against the expressed desire of the Tuscan people, to replace the late dynasty on the throne.

On this comfortable announcement, backed up by encouraging words from Lord John Russell, the Government here set to work with right good will to prepare matters for the election of the Constituent Assembly, which is to express to Europe the wishes of the country. They revised the election laws, registered votes, put forth spirited addresses to the citizens in the official papers, and gave not a few friendly warnings to certain wealthy Codini, who were beginning to pay handsomely for the cry of "Viva Leopoldo Secondo!" and one of whose *employés*, a luckless ragged boy of sixteen, very nearly won his five pauls by unlooked-for martyrdom the other day at Leghorn, at the hands of an enraged crowd. One day two post-office clerks were sent off without a moment's warning or reason given for their dismissal, by express order of the Government. One of them, it has since been known, was discovered to be in correspondence with the ex-Grand-Duke, who, in an intercepted letter, requested his amiable young subject to continue giving him useful intelligence, and thanked him for that already received. The *delegati*, moreover, or police magistrates throughout the country, received orders to summon the farmers on market-days, and inform them that they would be held responsible for the conduct of the labourers or Contadini, for the retrograde influence of the priests is far greater among this latter class than in any other rank of society.

Meanwhile, the press has been by no means idle, and some of Tuscany's "best men" have lately employed themselves in putting the vital question of her destinies into the most popular form for diffusion among the working classes, the Contadini in particular. This sort of teaching has been conveyed principally through small pamphlets, sold at a very low price, and the circulation of them, both in town and country, has been immense.

The most successful, perhaps, of these little books has been one entitled, 'Leopold the Second and Tuscany: a Word from a Priest to the People.' It is, indeed, a word "in season," and has attracted great attention, partly, of course, from the fact of a priest (and, as all say who know him, and as his work bears evidence, a good and pious priest) addressing the people in a liberal sense, especially at this time, when the air is heavy with Papal censures and excommunications. The execution of this little book is as skilful as its aim is praiseworthy. It is written in the true vernacular of the Tuscan hills, the living language of the peasantry; by which (be it understood) is not meant a dialect grotesquely interspersed with local terms and deformed by gross errors of grammar and construction, but the pure and nervous tongue in which the *trecentisti* told their deathless tales and wrote their quaint old histories, and which, since Boccaccio's days, has changed but little, if at all.

The "sacerdote" (priest) now and then intersperses his talk, as is the wont of the Tuscan peasant, with shrewd proverbs or pithy illustrations, and very simply and honestly tells his scholars

the tale of Austrian influence, tyrannous and unchanging in its might and Grand-ducal rule, false and unstable in its weakness, which have gone far to ruin the beautiful and promising State which calls them sons. He touches lightly, yet firmly, on the evil, blood-stained rule of Rome, and unriddles for his simple learners many a riddle of home policy, whose working, while it galled, must have been a mystery to those on whom it pressed. In one place he aptly touches on the showy falsehood of the Grand-Duke's paternal beneficence on solemn State occasions, a beneficence which one hears so often cited—by those who live beyond the Tuscan borders. "Please to remember," says he, "that the alms Leopold bestowed were not out of his own pocket. Recollect that when Ferdinand (the Hereditary Prince) was married, to show the joy and bounty of his and his father's heart, they decreed that a number of pledges, pawned by the poor, should be restored to them—at the cost of the public treasury, that is, of the country at large; and they ordered bread to be given away—and paid for by the Corporation of Florence. A noble display of generosity and charity forsooth!"

In another place he thus replies to those defenders of the Grand-Duke who try to throw the blame of his misdeeds on ill-advising ministers:—"Why, just remember that at the close of the war of '48 the Austrian Emperor created the Grand-Duke Field-Marshal, which is the highest rank in the Austrian army. You don't suppose people give their enemies rewards for making war upon them; no, the Emperor bestowed this grand title on Leopold because he had acted to his liking in the war, and done his duty by him, and betrayed us Tuscans accordingly. At all events, this was not caused by mistaken advice."

The *sacerdote*, too, has no lack of hard hits for the worshipful and right royal component parts of the Congress of 1815, as, for example, in the following passage:—"Now, stop a moment, and tell me fairly. We'll suppose that kings are the fathers of their people, and we will call them heads of the house or fathers of families. Suppose four or five such fathers of families, relations of your own, should agree together to send one of their members into your house to be master there and eat up your substance,—or suppose he were to take your land and exhaust it for his own profit, making you work on it all the while and not giving you even half profits, but just pocketing what he pleased and as he pleased,—tell me fairly how you would like it? Would you think it just? Would you consider yourself bound to respect that relation of yours as your lawful master? I know you would not. You would say, 'What do I care for his relationship? What right have four or five to turn upon one? This is downright injustice, tyranny, villany.' And you'd think you had, aye, and you'd have the right to drive out the unjust possessor. And, mark you! I have put the case of *relations*: now the sovereigns of Russia, Prussia, England, France, and Austria are no relations of ours that I know of, except by descent from Adam!"

So much, to show how the worthy *sacerdote* instructs his congregation. A numerous gathering, no doubt, for my good friend and gossip the jovial carpenter, whom I quoted in a former letter, informs me that at a public reading of this little book last night, "the people's heads were as close as *that*" (holding out ten sawdusty fingers bunched up tight together); "and after it was done," he added, "there were plenty who made no bones of saying, 'O, if we had known these things before the 27th of last April, *Babbo* (Daddy, as the people ironically call the Grand-Duke, in allusion to his *soldiant paternal rule*) wouldn't have got off quite so quietly.'" Better perhaps for Tuscany's reputation for peaceable behaviour that the *sacerdote's* congregation did not know then what they now do.

Last Sunday our new journal, *La Nazione*, published an admirable reply to Lord Normanby's late spiteful attacks on Tuscany and the Tuscans, warmed up again in the shape of a pamphlet with notes, from his speech of some weeks back in Parliament. The next day, the same semi-official paper printed in full the so-much-talked-of documents containing secret orders for the bombardment of Florence, of which the first notice reached Eng-

land in a letter of mine to the *Athenæum*, and the existence of which was so indignantly denied by Lord Normanby, supported by the assertions of our late Hereditary Prince. Of course, these papers were eagerly devoured by all parties, and copies of them have doubtless reached England by this time. Among them are various reports made to the Government by the officers present at the fortress of Belvedere on the occasion of reading the sealed orders. One of these depositions is made by an officer so well known to be imbued with prejudices in favour of the falling dynasty as not to have been allowed subsequently to accompany the Tuscan troops on their way to Lombardy; yet even his statement, although it betrays an earnest desire, even at the expense of probability and mere common sense, to gloss over the facts of the case, shows but too clearly how great is the amount of culpability that rests on the planners and would-be performers of so atrocious a deed.

While the Government is occupied in grave and anxious provision for the coming election (for the crisis is a perilous one, Grand-ducal gold is rife, and Tuscany, like every other community, has its quota of weak, needy, and unscrupulous men, ever ready for the precious bait), the Venetian poet, Dell' Ongaro, whose admirable translation of Milman's 'Fazio,' as given by Madame Ristori, was received with such success in London, and whose lyrical works have found French and German translators, and have acquired a wide celebrity in those countries, has taken on him the pleasanter task of singing the intended bombardment in right Tuscan fashion, wisely thinking that he would lend this naturally-rhyming people no inconsiderable push on the way they should go by "making their songs while others make their laws." He has just published a *stornello*, or rather a string of five *stornelli*, entitled 'The Last Will and Testament of the Royal and Imperial House of Lorraine,' in which he adopts with especial art the peculiar forms and graceful turns of rhythm and expression with which the Tuscans are wont to berhyme all the moving events, public or private, which touch them nearly; but, of his own, he adds a force of trenchant satire and deep feeling, which raises the composition *toto calo* above the ruder popular compositions. The following may pass for a pretty literal translation. General Ferrari, it will be remembered, was the obnoxious Austrian Commander-in-Chief who wrote the orders found in the fortress.—

Our Dad one morning woke and rubbed his eyes,
And saw the town all tricolours and crosses.
His knees grew weak with fear, and in surprise
He rang for all his footmen... and his forces.
"Who set those banners flowing from the towers?"
"Your Highness, they are but the first spring flowers."
"Those crosses, too, which daze such sight as mine is!"
"Only the cross of Piedmont, please your Highness!"

"Ferrari! pray what guns have you within
The forts of Belvedere and San Giovanni?
Open that paper... you know what I mean!
And cure my griefs. By Jove! they're one too many!
Paint me all Florence decent black and yellow!
To graveyards with those crosses, my good fellow!"

"The Lord, for his wise ends and means of grace,
Chastens the sons he loves the best, they say.
I, to the Tuscans, hold the selfsame place;
I'll treat my children in the selfsame way.
Rare way!—friend Bomba had the sense to see it.
They'll nickname me Bombarda, and so be it!"

O our own Dad! O love that cannot fail!
O lucid mirror of grand-ducal nous!
He claps his children in his model jule.
And sends the whitecoats to his country house!
He gives the whitecoats pocketfuls of pelf;
And on his Tuscans... points the guns himself!

Dad! your example shan't be lost the while.
If you'd come back after your late quandary,
We'll give you a salute in proper style.
From forts of San Giovanni and Belvedere;
We'll prove our love by an unerring test:
"As the Lord chastens whom he loves the best."
We'll prove our tenderness whenever you come,
By lots of grape, by musket-ball and bomb!

This *stornello* is already tagged with a tune, and will soon be heard quavering about the streets and squares of Florence, on fine starlight nights, and all our summer nights are fine. The elections are to take place on the 7th of August, and the *Costituente* is to assemble on the 11th. A Tuscan election! a Tuscan Parliament! Surely these will

being yet other, and more highly-coloured, changes over our dissolving views.

TH. T.

Copenhagen, July, 1859.

The Royal Society of Northern Antiquaries, at Copenhagen, has had its annual meeting at the Palace of Christiansborg. His Majesty King Frederick the Seventh, President of the Society, occupied the chair.

The Secretary, Prof. C. C. Rafn, our most distinguished Runic scholar, communicated to the meeting a sketch of the status and proceedings of the Society in the year 1858. It appeared from his sketch that during this year the 4th Part of Dr. Sveinbjörn Egilsson's 'Lexicon Pœiticum Antiquæ Lingue Septentrionalis' had been published, and that the last part of the work is now in the press. It will contain, we are told, all the words which occur in the versified Runic inscriptions, particularly those which exist in Sweden and Denmark. For the next volume of 'Annaler for nordisk Oldkyndighed og Historie,' Dr. George Lund has communicated a treatise 'On the Representation of the Old Danish or Old Northern (Icelandic) Syntax on Historical and Philological Principles.'

The Inspector of the Museum of Northern Antiquities, Councillor C. T. Thomsen, exhibited a Descriptive Catalogue of all the articles in the Museum, fabricated or decorated with the precious metals. This catalogue was written by Vilhelm Boye, at the request of Vedel Simonsen. The first part embraces the Heathen period.

Mr. John Fraser, of Gourick, Scotland, had forwarded drawings of some remains of antiquity discovered in Lervick.

Dr. Augustus C. Hamlin, of Bangor, Maine, had communicated a copy of an Inscription, found by himself on the Isle of Monhegan, on the coast of Maine. According to Dr. Hamlin, the inscription must be dated from a visit by the Northmen to this island, at the period when they first frequented these coasts of North America.

His Majesty exhibited a very fine suspensory or hanging vessel of bronze, with its cover, lately found, together with two bronze war trumps or military bassoons, in a turf-moss, at Smidstrup, near Gilleleie, North Sealand. The cover lay inside the hanging dish, and evidently belonged to it. In the Museum are preserved several similar covers found by themselves, but the object of which it had hitherto been impossible to determine.

His Majesty also laid before the Meeting several other valuable antiquities of flint and bronze, belonging to his own private collection of antiquities in the Palace of Frederiksborg.

Germany was duly represented in this assembly of Northern Antiquaries. Dr. Lisch, director of the Museum of Antiquities in Mecklenburg, was present from Schwerin. He exhibited a large bronze vase standing on a four-wheeled wagon, found with several other antiquities in 1843 in a grave mound near Peccatel by Schwerin. Dr. Lisch also gave some interesting details on the bronze waggons which have been found in Germany and elsewhere since that period, and connected them with the copper kettles before Solomon's Temple (1 Book of Kings, ch. 7, v. 27 and fol.), and with the Tripods mentioned by Homer (Il. 18, 372). It was his opinion, that about 1,000 years before Christ the selfsame civilizing idea, of which this was an example, had been adopted in every part of the then civilized world.

During the past year the following gentlemen have been enrolled in the list of Fellows and Membres Fondateurs:—His Royal Highness D. Leopoldo, Syracuse; Don Valentin Alsina, Governor of Buenos Ayres; Don Pedro de Angelis, Historiographer of the Provinces of Rio de la Plata; Torben Bille, Minister Resident of Denmark at the Hague and Bruxelles; Major-General Sir Edward Cust; Baron Ulysses Dirckinck Holmfeld, Minister Plenipotentiary of Denmark in Paris; Lord Dufferin; Edward B. Eastwick; Lord Elphinstone, Governor of Bombay; Don Mariano Fraguero, Governor of Cordova; C. J. Fürst, Med. Dr. Buenos Ayres; William Harrison, Esq.; William van der Hucht in Batavia; Isidorus, Exarch of Georgia, in Tiflis; A. de Kubinyi, Director of the Hungarian National Museum in Pesth;

Don Camillo de Monserrate, Director of the Imperial Library in Rio de Janeiro; Montezuma, Viscount of Jequitinhonha, Grandee of Brazil; Baron Nordenfalk, of the University of Upsala; Don Pastor Obligado, late Governor; Frank Parish, Esq., Britannic Consul; and Don José Barros Pazos, Minister of Government in Buenos Ayres; Count Rantzau, of Frederikslund in Fionia; Hon. Samuel Ricker, Consul-General of the United States of America in Frankfurt; M. Sophus Rosen, Chief President of the City of Flensborg in Sleswig; His Highness Mirza Ali Mahomed Khan in Aurungabad; Don Nicolas A. Calvo, Buenos Ayres; Hon. Clements Good, Consul-General of Denmark, Hull; Don Benjamin Gorostiaga, late Minister of Finances in the Argentine Confederation; Edward A. Hopkins, Esq., Burlington, Vermont; William H. Hudson, Esq., Halifax, Nova Scotia; Sigismund de Mylius, of Rönningesögaard, in Fionia; Marquis de Olinda, President of the Council of Ministers of the Emperor of Brazil and Sir Charles Trevelyan, Bart., Governor of Madras.—You will observe that a good sprinkling of these new Members are English. The meeting was in every way successful.

OUR WEEKLY GOSSIP.

Arrangements for the meeting of the British Association for the Advancement of Science at Aberdeen are proceeding valiantly. The Prince Consort has fixed on Wednesday, the 14th of September, for the delivery of his Inaugural Address. The following Vice-Presidents have been chosen:—The Duke of Richmond, the Earl of Aberdeen, the Lord Provost of Aberdeen, Sir John F. W. Herschel, Sir David Brewster, Sir R. I. Murchison, the Rev. W. V. Harcourt, the Rev. Dr. Robinson, and A. Thomson, Esq.; Major-Gen. Sabine will act as General Secretary, and Prof. Phillips as Assistant General Secretary; the General Treasurer will be John Taylor, Esq., and the Secretaries for the Meeting at Aberdeen Profs. James Nicol and Frederick Fuller, and Mr. John F. White, Messrs. John Angus and Newell Burnett will act as Local Treasurers.

We understand that an exhibition will re-open next spring of Works of Art by English Amateur artists. The last exhibition of this character was that held in Burlington House, in aid of the Crimean Fund. It is the object of the promoters of the present scheme to bring together such a collection as will show the progress made and the position now held by English amateurs. To give additional interest to the exhibition, amateur artists in India and the colonies will be invited to contribute. We trust that by a judicious selection of the works sent a collection will be formed which will, for the first time, afford a just idea of the high proficiency attained by the amateurs of England—especially in water colours, in which they are undoubtedly in advance of the amateur artists of any other country. We hope, therefore, that those who are able and willing to contribute will send really good works. The proceeds of the exhibition will be applied for the benefit of the Home for Young Women Engaged as Day Workers, a very useful institution founded four years ago by Lady Ripon and Lady Hobart, whose names, together with those of Lady Belcher, Mrs. Higford Burr, Miss Fraser, Lord Hobart, Lord Bury and Sir Coutts Lindsay appear in the list of the Committee.

Dr. Emerton, the clergyman who proposed the Great Exhibition Prize Essay, offers two prizes of fifty pounds each for essays "On the immense importance of a close union of England and France, both for their own interest and welfare, and for the peace and happiness of the world: with suggestions on the best means of making this union perpetual." We have very little faith in writings done to order, and particularly in cases where the conditions are rigidly fixed beforehand. No prize essay ever exercised influence over public thought, or indeed, so far as we know, ever found a real reading public to care about its argument. We make this announcement merely as news of the day. Lords Clarendon and Brougham have accepted the office of readers and judges.

A friend who is in Paris has made for us a par-

ticular examination of the public buildings—the Palace of the Louvre and the Cathedral of Notre Dame—which have been coated with Prof. Kuhlmann's water-glass. The result, we grieve to say, is not very favourable. The theory is apparently right, yet the method of practically applying the silicate has yet to be sought by the French chemist. Rain, even in dry Paris, has been beforehand with the preparation. Before the silicate could absorb a sufficient quantity of carbonic acid, the moisture has got into it, and wholly destroyed its preservative powers. The experiment, we hear, is thus far pronounced a failure. Yet science is clearly on the track of discovery, and ere long it will probably conquer all the difficulties now standing in the way of a general use of the conservative powers of water-glass.

The annual meeting of the Kent Archaeological Society took place on Wednesday the 3rd, at Rochester. The assembly of members and friends interested in the proceedings far exceeded in point of numbers the gathering last year at Canterbury. After the usual business formalities in the corn-market, the members assembled in the Cathedral, the architectural details of which were expounded by the Provost of Oriel. Mr. Beresford Hope afterwards addressed an eloquent discourse, upon the philosophy of the study of ecclesiastical archaeology, from the nave at the foot of the choir steps. Visitors were conducted round the old walls of the city; but the greater part assembled within the keep of the old castle, where, from a high wooden bridge, Mr. Ashpitel gave a learned but very entertaining and vivid description of the ancient fortress, and the habits of its various occupants. The Rev. Thomas Hugo contributed a paper 'On the Early Bishops, Gundulph and Ernulf,' and, after an impressive choral service in the Cathedral, the members and visitors dined together under a wide-spread tent in the Castle grounds. Here conviviality and good speeches—one in particular, from the President of the Society of Antiquaries—detained the guests till dusk, when all adjourned to the deanery and its beautiful garden. An interesting temporary museum had been formed in one of the apartments of the Deanery. Among the principal objects may be noted, Saxon relics of beautiful workmanship in gold, prepared for the reception of enamel, exhibited by Mr. W. Gibbs, of Faversham. A magnificent gold circular brooch found in the Isle of Thanet, exhibited by Lord Amherst. The Dumb Borsholder of Chart Waterbury, exhibited by the Rev. H. Stevens. Some elaborate carved ivories, a chasse and some plaques, contributed by the Rev. Fuller Russell, who also exhibited a fine Diptych painted by Hans Memling. A pair of embroidered gloves worn by King James the First, formerly the property of Ralph Thoresby. A fine bronze crucifix found in Farleigh Churchyard, the property of the Dean of Rochester. The silver ear and maces of the Corporation of Rochester were objects of admiration. Numerous rubbings from brasses were exhibited by the Recorder of Rochester, and a superb silver gilt patera from Cliff Church. The relics of an earlier period were an elaborate Roman bronze statuette of Minerva found at Plaxtol, and exhibited together with many very interesting specimens of pottery, by Major Luard. A large series of pottery from the old Roman works at Upchurch was contributed by the Rev. J. Woodruff. Two unique leaden seals for attachment by cords to documents bearing the stamp of Constantine the Great, exhibited by N. Rolfe, Esq., excited great interest. Recent discoveries at Nineveh had shown this mode of appending seals to have been very ancient. The rare Frankish iron weapon called Ancion was exhibited by Humphrey Wickham, Esq.; and many specimens of Roman works from the Villa at Hartlip were also contributed. The Meeting was continued over the following day for the purpose of hearing further papers, and for an expedition to examine the celebrated brasses in Cobham Church. Lord Darnley also threw open his magnificent Hall, with its collection of pictures, to all the members and their friends.

A School having many of the advantages offered by the Ladies' Colleges, subject to the inspection of a Ladies' Committee and Professors of Queen's Col-

lege, Harley Street, was last year set up experimentally in the West Central District, called the West Central Collegiate School for Girls. We hear that it is succeeding. The terms are, nine guineas a year for the highest class pupils, comprising instruction in Latin, French, Vocal Music and Drawing, with the usual English subjects, not neglecting needle-work. The Ladies of the Committee speak hopefully of their experiment. They ought to succeed, and we trust they will do so. No problem seems more easy, yet, in practice, none proves more difficult, than to carry on in any wise and profitable manner the education of the English female middle classes. To mispronounce a few words of French, torture the soul of catgut, and embroider heraldic loves and doves on slippers no man will wear, are not, perhaps, the whole duty of woman in the world, though they may be at school. One shudders to think what would become of the model young lady, were it not that the best regulated schools allow some few holidays, in which it is possible for their scholars to obtain a little training. At present the West Central Collegiate School counts twenty-five pupils.

"Published by the author," is generally a promise followed by a melancholy conclusion. An instance in point is shown in the subjoined communication:—"I lately published a small volume, and my printer, after I had paid him, delivered the copies to a bookseller, who undertook to sell the work for me on commission, at a price agreed upon. The bookseller was shortly afterwards made bankrupt, and my books, I was told, were seized by his landlord for the rent of the warehouse in which they were placed. I then applied to the Court in Basinghall Street for leave to prove my debt against the bankrupt's estate for the value of the books. But my claim was rejected; Mr. Commissioner Fane decided, that as my books were not sold by the bankrupt, though seized for his debts, no debt had arisen from him to me. It is usually said, that for every wrong there is a remedy; that no man can lose his property without having a legal claim upon somebody. But according to Mr. Commissioner Fane there is one exception to this rule. When an author's books are seized for a bookseller's rent, and the bookseller then declares himself bankrupt, the author has no legal claim against anybody.—THE AUTHOR OF 'CRITICAL NOTES ON THE AUTHORIZED ENGLISH VERSION OF THE NEW TESTAMENT.'"

Another number of Jacob and Wilhelm Grimm's German Dictionary, the second of the third volume, has appeared. The publisher, S. Hirzel, Leipzig, announces at the same time that the seventh number of the second volume, and the third number of the third volume, will soon leave the press.

An interesting work has just left the press of MM. Firmin Didot, Paris. It consists of letters from Mary Queen of Scots to Bothwell, and documents regarding the murder of Darnley and the execution of Mary,—letters and documents accurately printed after the original text. The book forms a sequel to the collection of Prince Labanoff, and is edited by M. A. Teulet.

In our abstract of Dr. Falconer's paper on the Sicilian Caves, we recorded Dr. Falconer's supposition that the bones found in them must have been washed in by water. Mr. Lubbock, in a letter addressed to us, says: "In such case it is difficult to account for the great preponderance of bones belonging to the hippopotamus, and for the small proportion of earth which was washed in with them." Mr. Lubbock adds—"I suggested to the meeting that, in all probability these caves were resorted to by the hippopotami when they felt their death approaching, and I am confirmed in this opinion by the following passage, which Mr. Darwin has pointed out to me in his 'Naturalist's Voyage,' p. 167:—"The guanacos appear to have favourite spots for lying down to die. On the banks of the St. Cruz, in certain circumscribed spaces, which were generally bushy, and all near the river, the ground was actually white with bones. On one such spot I counted between ten and twenty heads. I particularly examined the bones; they did not appear, as some scattered ones which I had seen, gnawed or broken, as if dragged together by beasts of prey. The animals, in most

cases, must have crawled, before dying, beneath and amongst the bushes. Mr. Bynoe informs me that during a recent voyage he observed the same circumstance on the banks of the Rio Gallegos. I do not at all understand the reason of this, but I may observe, that the wounded guanacos at the St. Cruz invariably walked towards the river. At St. Jago, in the Cape de Verd Islands, I remember having seen in a ravine a retired corner covered with bones of the goat. We at the time exclaimed, that it was the burial-ground of all the goats in the island. I mention these trifling circumstances, because in certain cases they might explain the occurrence of a number of uninjured bones in a cave, or buried under alluvial accumulations; and likewise the cause why certain animals are more commonly embedded than others in sedimentary deposits." This whole paragraph is very apposite, and the words which I have placed in italics anticipate very closely the phenomenon in question."

FRENCH EXHIBITION, 180, Pall Mall.—THE SIXTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN. Also in the same building, Madame Bodichon's Sketches in Africa, &c.—Admission, 1s.; Catalogues, 6d. each. From Ten till Six.

THE HEART OF THE ANDES, by Frederic E. Church (Painter of the Great Falls, Niagara), is being exhibited daily by Messrs. DAY & SON, Lithographers to the Queen, at the GERMAN GALLERY, 168, New Bond Street.—Admission, One Shilling.

HENRIETTA BROWN'S Great Picture of the 'SISTERS OF MERCY,' together with her other Works, are now ON VIEW at the FRENCH GALLERY, 120, Pall Mall.

ROYAL COLOSSEUM.—OPEN DAILY.—Eight First-Class Exhibitions and Entertainments. Open, Morning, Twelve till Five; Evening, Seven till half-past Ten.—Admission, 1s.; Children under Ten and Schools, 6d.

Sole Lessee and Manager, Dr. BACHHOFFNER, P.C.S.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R.H. THE PRINCE CONSORT.—ENGAGEMENT of Mr. Ignace BUCKLAND, who will give his NEW LECTURE and MUSICAL ENTERTAINMENT, entitled 'THE HUMOURS OF THE LYRE,' every Evening, at a Quarter past Eight.—SPLENDID SERIES of DISSOLVING VIEWS, in SCENES in ITALY, FRANCE, AUSTRIA, on the RHINE, &c.—LECTURES on CHEMISTRY and NATURAL PHILOSOPHY.—The OXY-HYDROGEN MICROSCOPE, MODELS in MOTION, &c. &c.

SCIENCE

The Thunderstorm: an Account of the Properties of Lightning and of Atmospheric Electricity in Various Parts of the World. By Charles Tomlinson. (Christian Knowledge Society.)

THE author, who is lecturer on science, in the school at King's College, has collected and arranged, with necessary explanation, a large quantity of facts and anecdotes relating to lightning. This is the sixth treatise: the preceding ones being on tempest, rain, snow, dew and mist, and frost. We shall make a few extracts from this interesting volume.

We have often heard speculation about the effects which telegraph wires, spread over a country, are to produce upon the distribution of lightning. We shall leave this point as knotty as we find it: the converse, the effect produced upon the wires by the lightning, is matter of frequent observation in America, and not unknown in England:—

"Some curious effects of atmospheric electricity in the United States of America have been communicated by Professor E. Loomis to the *Annalen der Physik und Chemie*, which he thinks to be due in great measure to the more abundant display of electrical phenomena in that country than in Europe. The telegraphic wires, he remarks, are very sensitive to an approaching thunder-storm, and they often become highly charged, even when the storm is so distant that neither is the thunder heard nor the lightning seen. Under such circumstances, if one stand in the room of a telegraphic station, and place one hand upon a telegraphic wire, and rest the other on the wire which communicates with the earth, a sharp shock is felt in the arms, and sometimes across the breast. This shock is very painful; although when the two wires are brought within striking distance of each other, only a faint spark is to be seen. But when the thunder-cloud is near, such experiments are dangerous. In such case, a thunder-cloud passing over the wires may charge them to such an extent

that the electricity may fuse the thin wire of the electro-magnet, and render the magnet itself unserviceable. On some occasions an explosion takes place in the telegraph-room sufficient to fuse thick wires, and to expose the clerks to considerable danger. A weak charge of atmospheric electricity has the same effect on the wires as the current of a voltaic battery; it makes a point in the telegraphic register. If, however, a storm pass over the wires, these points become numerous; and as they show themselves between the points of a telegraphic message, they make the writing indistinct, and often illegible, so that on such occasions the clerks usually suspend their labours."

Our friends in America seem to have preference shares in the electrical investment:—

"But some of the most remarkable electrical phenomena are observable in the houses of New York, where the rooms are covered with a thick carpet, and strongly heated by means of a hot-air apparatus. If one move upon such a carpet with a sliding or scraping motion, and then present the knuckle to a metallic conductor, such as the handle of the door, an electric spark, accompanied by a crackling noise, will be perceived. If one goes in this way once or twice quickly along the carpet, the spark may be three-quarters of an inch long, very brilliant, and accompanied by a tolerably loud noise. This phenomenon is common to almost every house in New York, where the rooms are covered with a woollen carpet, and are well warmed and dry. Professor Loomis visited a lady in New York where the phenomenon was exhibited in a marked degree. She made one or two short strides upon the carpet, and then sprang up so as nearly to touch the metalwork of a gas-chandelier. As soon as her finger approached within striking distance of the metal, a dazzling spark was seen, accompanied by a noise which might have been heard in the next room through the closed door. When this lady moved across the carpet towards the speaking-tube (which in America takes the place of bells), in order to give a direction to a servant, she received an unpleasant shock in the mouth unless she first touched the tube with her hand, in order to get rid of the electricity with which she was charged. When she went out of the parlour into the next room, and happened accidentally to step on the brass plate upon which the door swung, she received an unpleasant shock. When a visitor called and advanced to shake hands with her, he also received a similar shock; and if a lady advanced to salute her, she received an electric spark on her lips. When her youngest child went across the room to open the door, the shock sometimes made it cry; but the older children would glide about upon the carpet and then approach each other to exchange sparks by way of sport. These phenomena are so common in New York that they scarcely excite remark. The electricity produced in this way exhibits the usual phenomena of attraction and repulsion, and will ignite inflammable substances, such as ether. If one jump a few times with a sliding sort of motion, and then approach the knuckle to a warm gas-burner (as when the gas has been burning and is extinguished and then turned on again), it is easy to kindle the gas. In all these cases the electricity is excited by the friction of the shoes upon the woollen carpet."

We suppose the admonition not to play with fire was given to children long before 1696. If so, the Count de Forbin was not mindful of it:—

"We saw more than thirty St. Elmo's fires. There was one playing upon the vane of the mainmast, more than a foot and a half high. I sent a man up to bring it down. When he was aloft he cried out that it made a noise like wetted gunpowder in burning. I told him to take off the vane and come down; but scarcely had he removed it from its place when the fire quitted it, and re-appeared at the end of the mast without any possibility of removing it. It remained for a long time, and gradually went out." This homely description of the phenomenon agrees very well with the accounts of more recent observers. Lieutenant Milne, R.N. in a communication to the *Edinburgh Philosophical*

Journal, states, that according to his experience on board ship, St. Elmo's fire usually appears on metal, such as iron bolts and copper spindles; but that on one occasion he noticed it on a spindle of hard wood from which the copper had been removed. He noticed that bad weather always followed the phenomenon.

Let us now glance at the damage done to shipping by means of lightning:—

"Among the papers ordered to be printed by the House of Commons, during the session of 1854, is a list of ships in the Royal Navy damaged by lightning between the years 1790 and 1840. The list is of course by no means complete, since it is impossible to obtain a knowledge of all the cases which occurred to H. M. ships during a period of fifty years; and although the logs of every ship returned to port are deposited at the Admiralty, it is necessary, in searching out for particular cases, to be furnished with a clue not less satisfactory than the name of the ship and the date of the accident. With great industry and perseverance, Sir W. Snow Harris has succeeded in obtaining no less than 280 cases, the particulars of which are in every instance derived from official and, therefore, reliable sources. It will be sufficient for our purpose to give a summary of these cases, since there are so many features in common in the disastrous results. These cases include 106 ships of the line, 70 frigates, 80 sloops and brigs, 2 schooners, 7 cutters, 5 sheer-hulks, 5 ships in ordinary, 5 steamers, two of which were of iron; so that every variety of vessel has been attacked by lightning. In these 280 cases, there were damaged or destroyed, at least 185 lower masts, of which 135, or nearly three-fourths were lower masts of line-of-battle frigates. Not less than 100 were completely ruined as masts; + 180 topmasts were ruined or damaged; more than two-thirds thereof belonging to ships of the line and frigates, and about 150 topgallant-masts were destroyed. In addition to this amount of damage, large quantities of rigging, sails, and other stores were either damaged or destroyed. In about one-eighth of the 280 cases, the ships were set on fire by the lightning, either in the masts or in the sails or rigging: in some instances, the ships were severely damaged in the hull. The total loss to the country on these 280 cases, in material alone, has been estimated at about 150,000*l*."

Mr. Tomlinson repeats the statement, that "Sir John Pringle had to resign the presidency of the Royal Society for advocating the cause of sharp conductors." There is no foundation for this report. The reader will see the whole account in Weld's History of the Royal Society; and will see that, though Mr. Weld usually gives his authorities, he says nothing about the celebrated conversation between George the Third and Sir John Pringle, except "it is declared"—Common Rumour was the declarant, and she averred that Sir John Pringle was required to resign, on his representing to the King that he had no power over the laws of nature. The point of the joke is in one word of the King's alleged answer:—"Then, Sir John, you had better resign." That the King did advocate blunt conductors, and used them for his own palace, seems to be known. That the Government did more than once apply to the Royal Society on the subject is certain. That in the final stages of the dispute, a dislike to the American rebel, Franklin, might have swayed the King and the Court, is probable enough; but that anything like coercion of the President of the Royal Society was attempted has no proof, and is rendered very unlikely by two circumstances:—First, Dr. Kippis, Sir John Pringle's most intimate friend, declares that he never heard from Sir John Pringle any hint of his having resigned on the ground alleged. Secondly, Peter Pindar, a wag likely enough

to have invented the story, sure to have heard it if it had been current at the time, and equally sure not to have suppressed it, gives the following tame account of the Royal interference, and makes it still tamer by coupling it with other causes.—

"On the birthday His Majesty desired Sir John to give it to the world as the opinion of the Royal Society, that Dr. Franklin was wrong. The President replied like a man, that it was not in his power to reverse the order of nature. The Sovereign could not easily see that, and therefore repeated his commands. Teased by the King from time to time to oppose the decided opinion of the rebellious Franklin, and the laws of nature, and constantly barked at by Sir Joseph [Banks] and his moth-hunting phalanx, he resigned the chair and returned to Scotland."

Whatever the current stories of the interference were, they did not amount to enough to produce a special ode from Peter, who never neglected any opportunity of exhibiting the King. This is to us perfectly final against "Then, Sir John," &c., as contemporary scandal. It is for those who can trace the story of the command to resign, to its true source.

PINE ARTS

THE ROYAL ACADEMY.

French and English Systems of Art-Education.

ON this subject a Correspondent writes:—"Why are the French perfect draughtsmen; and why do even clever, successful English painters often draw so shakily, feebly and uncertainly? Why are the figures on gaudy French plum-boxes better drawn than those of some of our historical painters? For this simple reason, that the French youth are taught drawing on better principles than our own young Raphaels.

"The first great principle of my master, M. Picot, was, that the student should learn anatomy after he knew how to draw, and not before.

"The second was that of all French studios: not to petrify the student with impossible statues, but to make him from the beginning draw from the life.

"I will proceed to compare the two systems in detail—hoping to show that the French is living, progressive, inviting; while ours is Chinese, dead, bygone, ideal, and dangerously bad from beginning to end. The fact is, that while our young Art is progressive, inquiring, hopeful, and revolutionary, our academic system of education is stagnant; it dates from the allegoric days of Barry; it educates men for nude pictures and Greek attitudes, that modern Art does not need, will not care for, cannot sell, and has forgotten.

"A boy fresh from the country and dreaming not of Wilson pining in Tottenham-court-road garrets, unheeded by the Academy, but of Sir Charles at court levees, comes up to study Art at a private studio in Newman Street. He has not much money, and cheap and good as private Art-education is, he wants to get into the Academy, where he will pay nothing. To do this he must execute a fine stippled chalk drawing (a certain specified size) of a Greek statue. Caricatures diamond sparkling with talent would not get him admission; no, nor vigorous portrait, nor poetical landscape, nor imaginative design, nor anything he cares for and has been accustomed to; no, he must spend two days drawing a Greek statue, which he ridicules as lifeless and expressionless while he draws it, and three months more (oh, the sack and bread!) to stippling and dotting it up. If the drawing is good enough, or rather, if the stipple is neat and mechanical enough, after a certain time, the student is admitted—but only as a probationer to the Academy—to make his trial drawings, for which three months are granted him. If the antique statue and two-foot-high skeleton, at the end of this time, please the Council, and are equal to the drawing originally sent in, he is elected a student of the Royal Academy for ten years.

"Directly he is in, the student pushes on for the

'life' school. But there is more probation yet. He must now, according to the printed rules, execute a drawing of another Greek figure, and a drawing of a life-size hand or foot. I believe, of late years, since I left the night-cellar where students used to work, known to visitors to the Academy as the 'condemned cell' for sculpture, the terms of this useful school are made more rigid; they now require six drawings, which, at three months' stippling each, makes a probation in the stone world of eighteen months, which, as the schools are shut nearly half the year, implies a long protraction of confinement with death, stones, bones, and all the vexations of life. As with all sluggish and indifferent educators, the hours of study are too short, and the vacations too long. The French study twice as many hours as we do, with our Antique school, only from ten to three, and our nightly two hours of the 'Life.'

"I am sure the mere juxtaposition of the two systems will show any unprejudiced reader the inferiority of the English to the French system, both in zeal and wisdom. As a well-known English artist who studied both in France and England writes to me, 'The system in Trafalgar Square appears childish and puerile to one who knows how such things are managed in France':—a French student who makes Life the primary thing joins his class at seven in summer and nine in the winter; the model sits five hours. He then goes to the Louvre to copy or make notes;—then, if he is newly stung with the gadfly of Art, to the *Ecole des Beaux Arts*; and if he has health enough to study from the model again, at night to the private studio,—the proprietor generally an old soldier or a retired model. A healthy, ardent man in Paris may, if he like, draw eight hours a day from the living model. The R.A. student has but his beggarly two hours. *Ceteris paribus*, of two clever men, which is likely to draw best, the two-hour man or the eight-hour man? I put it to the Forty.

"The English system is all drawing from the stone, the French all from the life. The life the student will have in his pictures to reproduce—the life he sees and observes. The Englishman says: 'Ha! but we want an ideal standard to correct imperfect nature.' The Frenchman says: 'I do that by comparing my living figures—filtering and selecting.' What is the result? That the Englishman draws feebly the real, and the Frenchman succeeds (as far as drawing goes) well, both in real and ideal. You can always tell an English student who has been to Paris (*vide* Mr. Leighton) by his braced, severe and refined drawing. To produce West, Barry, and such men, our system was well; but we want no nude allegories now. The Apollo Belvedere had no effect on Hogarth, and yet with all his life studies it may be traced in Delarocche. The French system ignores statue drawing—all that it supposes the Louvre Museum student has learnt before he tries for the *Ecole des Beaux Arts*. It leaves it alone. The statue can but educate the eye,—and that the life will do, or trees and hedges, or baskets of fruit, or cows.

"At the *Ecole* probation the student goes with letters from his master and certificate of baptism; he writes his name down. On an appointed day, two hundred or so tyros, burning with eagerness, sit down for two hours before a living model. At the end of six days, the best men are chosen, and the bad ones rejected. Thus you see the test is drawing a figure in twelve hours, not three or six months stippling or shading, as with us: but the French, being no sinecurists, spare no trouble; for even then the student is in only for six months. At the end of that time he again undergoes the week's probation, and if any falling off has taken place, he is at once shown the door. For the *Concours-en-loge*, or drawing for the gold medal, the students are given a subject, shut up apart, and after a five hours' seclusion, the best man carries away the bell. The mechanic plodder and manufacturer has no chance in France.

"The private *ateliers* are under the supervision of certain artists, who visit the students three times a week, at eleven o'clock. There is great respect paid to the padrone, and he sits down in each student's place, from the oldest to the youngest, and points out faults and the means of correction.

"During the war which terminated in 1815, the mainmast of a 74-gun ship cost 1,068*l*., and since that period 348*l*.; a mainmast cost about 140*l*. In all these cases the estimate is for Rigs spars: when made of other spars the cost would be less. The cost for the mainmast of a three-decker has been as much as 1,400*l*."

"On Fridays and Saturdays the men club for extra hours among themselves. The monthly stipend is very small, and goes merely to pay the model, firing, &c.

"Of the two systems, even letting alone the results, I think there can be no doubt which is the wiser and healthier. Trafalgar Square teaches a bygone art. The result is that our student, when he once gets in, seldom continues long enough to get into the Life School; the result of which is, that the gold medal is often carried off by the dull mechanist, who is never heard of again.

"In my next letter I will continue this comparison, comment on the fossil character of the book of Royal Academy Rules that now lies before me, and show the folly of making Greek-statue drawing the basis of Art-education."

DRAWINGS OF RAPHAEL AND MICHAEL ANGELO.

THE Oxford Collection of Original Drawings, by Raffaele and Michael Angelo, are being publicly exhibited for a time at the South Kensington Museum. They have been brought to London mainly for the purpose of being photographed for the use of Government Schools of Art, and also for general publication. The Department of Science and Art has for a long time been engaged in procuring photographs, casts, &c. of fine works from foreign museums and private collections, for circulation amongst students in connexion with it, at low tariff prices; but it has perhaps not been generally known that these reproductions may also be obtained by the public from the producers on scarcely less favourable terms. The Department and the authorities of the British Museum are now, however, jointly engaged in organizing this system on a more extended and systematic basis; and we understand that an exhibition-room will very shortly be opened at South Kensington, in which all the photographs, casts, electrotypes, &c. produced under the authority of both these establishments will be exhibited, and made available for direct sale to the public. In the mean time, some repairs were being made in the University Galleries at Oxford, which necessitated the temporary removal of the Raffaele Drawings; and on an application from the Department of Science and Art, the University authorities at once liberally consented to their removal to London, and to photographs being taken of them. In addition to the original drawings from Oxford, several very interesting ones of both Raffaele and Michael Angelo have been lent by private individuals, and an extensive series of photographs and fac-simile engravings from others in English and foreign collections will shortly be added; so that it is probable that in one shape or other three-fourths of the drawings of Raffaele now extant will be represented at Kensington. Of the photographs, the most important are those from the Cartoons at Hampton Court, specially executed for Government by Mr. Thurston Thompson. Although this splendid series, far exceeding any previous attempts, has been ready for publication for several months past, they have been kept in abeyance, owing to the immaturity of the general arrangements for sale to the public, and are now for the first time being exhibited. In the next place should be specified the photographs from drawings preserved in the British Museum. The Prince Consort has contributed the collection of photographs of drawings by Raffaele and his scholars, from the Windsor collection, and we believe has sanctioned their being issued to the public. The Chatsworth collection, by permission of His Grace the Duke of Devonshire, is also represented by Mr. Thompson's excellent photographs. These and the foreign series, however, are unavoidably withheld from exhibition for a short time, pending the completion of the new galleries. Of the drawings preserved in Continental collections, those from the Museum of the Louvre, executed by permission of the French Government for the Department of Science and Art, are entitled to the first rank. After these should be noticed the splendid series comprised in the Arch-Duke Charles's collection, at Vienna; those from the Museum of the Academy at Venice, and from the Florence Gallery; and, finally, the fac-simile engravings from the Wicar collection, at Lille, and

numerous miscellaneous fac-similes from various other sources. The original drawings of Raffaele and Michael Angelo now exhibited number 289; and of photographs and fac-similes ready for exhibition but not yet hung, it is expected that the number will be still further augmented. Finally, we believe we may announce, that it is the intention of the Department of Science and Art to endeavour to procure photographs of all the drawings of these two great masters which are known to exist in England; and we trust that the private possessors of these inestimable treasures will co-operate, in order that an intention so important to the artistic world of Europe may be effectually carried out. It should be added, that the collection has been temporarily placed in the new galleries constructed for the reception of the Turner and Vernon pictures, and that the public will now, for the first time, have an opportunity of testing the efficiency of these new buildings, as respects the mode of lighting and ventilation.

FINE-ART GOSSIP.—The gentlemen who have presented a tiny testimonial to Mr. MacIse desire us to say, that the testimonial is not "a pencil-case," but "a port-crayon." We have no objection—if they think port-crayon better English. Authors of dictionaries translate *port-crayon* into pencil-case, and pencil-case into *port-crayon*. We are also requested to state that the expression of good will to Mr. MacIse was not confined to Royal Academicians. The pencil-case (we really must be excused for writing English) was accompanied by a round robin of congratulatory names, including those of nearly all the men, in or out of the Academy, eminent in Art.

Mr. Rejlander, the well-known photographer, perhaps the most successful deviser of original figure-groups in the new art, has just brought out an admirable study, that he entitles 'The Wayfarer.' It is admirable in light and shade, in broad daylight effect, and in exquisite detail. It is, in fact, an Italian picture perfected with Dutch truth. It represents an old English labourer in the smock-frock of the period. He is on his way, we suppose, to fulfil that cheerful task of the latter days of an old labourer, to claim his parish; and seated beside a heap of wayside stones, from which a clump of nettles springs, he is calmly, with stolid meditation, eating his humble meal. The light and dark blocking out of the stones, the dark-netted veins of the leaves that shadow the old man's bundle, are both admirably given; so are his buttoned (rather too trim) gaiters, his knotty stick, and broad, smooth hat. The purple tone of the photograph is very soft and soothing to the eye, and the lucid sunny transparency of the middle tint is a study for a painter. There is exquisite finish and work, too, about the plaited breast-plate of John Anderson's smock-frock, as well as about the little quilled plaits and foldings that run like armlets round the wrists. The veined hands are beautifully given; and, indeed, the whole thing is a triumph of photographic arrangement and manipulation.

The third day's sale at Thirstane House drew a large company. The lots were not very important, nor were the prices high. We append a note or two on those most worthy of record. We set down the names in the catalogue without making ourselves in any degree responsible for them. Readers who read of Raphaels and Vandys knocked down for a mere song will make shrewd guesses as to the general opinion among buyers of their genuineness. Hogarth, Dr. Lock, founder of the Lock Hospital, 60 guineas (Eckford).—Albert Cuyp, a Landscape, 145 guineas (Eckford).—Raffaele, a Landscape, with the Martyrdom of St. Sebastian, 88 guineas (Farrer).—Salvator Rosa, a Rocky Landscape, with figures, 50 guineas (Eckford).—Jacob Ruysdael, a Mountainous Landscape, with a cascade of water falling over the rocks in the foreground, 52 guineas (Abrahams).—Wynants, a Landscape, with figures preparing for hawking, 94 guineas (Eckford).—Vandyck, Portrait of the Princess Mary, daughter of Charles I., from the collection of Lord Cowley, 34 guineas (Meffre, of Paris).—Van der Capella, a Marine View, from the Lapeyrière collection, 186 guineas (Eckford).—Lucas Van Leyden, the Meet-

ing of David and Abigail, 74 guineas (Maynard).—Nicholas Berghem, Rural Felicity, 145 guineas (Pearce).—Gonzales Coques, Family Portraits, 21 guineas (Rhodes); a Group of Family Portraits, another example of this master, cabinet size, 306 guineas (Mawson). The amount of the third day's sale exceeded 3,300*l*.—The fourth day was of far greater interest, being the modern picture day. Most of the following works are well known to our readers.—Sir Charles Eastlake, P.R.A., View of the Erechtheum at Athens, 40 guineas (Agnew).—Cobbett, Market Girls on the French Coast, 32 guineas (Isaacs, of Liverpool).—T. Woodward, Scotch Lassie tending Cattle, 30 guineas.—E. W. Cooke, R.A., Ruins of the Martello Tower at Cape Dorso, 81 guineas (Agnew, of Manchester).—J. C. Hook, a Dream of Venice, exhibited at the Exhibition in Paris, 345 guineas (Flatow).—Sir Joshua Reynolds, the Infant Hercules, a sketch for the picture painted for the Empress Catherine of Russia, 30 guineas (Redford).—Copley Fielding, The Old Groyne, at Brighton, 53 guineas (Isaacs).—Frost, R.A., Sabrina, 206 guineas (Gambart).—J. Lee, R.A., a View of the Mansion and Grounds, Northwick Park, 40 guineas.—W. Müller, a small Landscape, with bivouac of gipsies, 32 guineas (Flatow).—H. Gritten, Oberwessel on the Rhine, and the Castle of Schönberg, 31 guineas.—H. Jutsum, a Westmoreland Trout Stream, 45 guineas (Agnew).—J. Eckford Lauder, The Maiden's Revenue, 58 guineas (Gambart).—A. Gilbert, a Scene in Sussex, 39 guineas.—Sir Charles Eastlake, P.R.A., a Peasant Girl of Albano leading her Blind Mother to Mass, 135*l*. (Gambart).—Patrick Nasmyth, View in Leigh Woods, with a bivouac of gipsies, painted for Lord Northwick, 750*l*. (Grundy, of Manchester); this picture cost Lord Northwick 50*l*.—J. Ward, R.A., The Battle of Marston Moor, 85 guineas (Eckford).—Patrick Nasmyth, Scene near Harrow-on-the-Hill, 67 guineas (Wallace).—George Morland, a Landscape, with two shepherds and their dogs, 25 guineas (Abrahams).—John Linnell, sen., R.A., a Landscape, painted in 1849, 376 guineas (Wallace).—Sir Thomas Lawrence, Portrait of the Right Hon. William Pitt, three-quarter length, 140*l*. (Agnew).—F. Lee, R.A., View of Redleaf, near Peshurst, 50 guineas (Gambart).—T. Sidney Cooper, A.R.A., a Scene in Canterbury Meadows, painted in 1849, 125 guineas (Eckford).—Sir Augustus Calcott, R.A., a Mill Pond with Water-Wheel, in the foreground a man fishing, 250*l*. (Agnew).—E. W. Cooke, R.A., Scheveling Sands, 231*l*. (Gambart).—T. Webster, R.A., the Breakfast, or the Dunce punished, painted in 1838 for Lord Northwick, and never engraved, 1,005*l*. (Flatow).—A. Morton, a scene at Apley House, 200 guineas (Mawson).—T. Sidney Cooper, A.R.A., a Landscape, with a group of cows, 95 guineas (Jones).—E. W. Cooke, R.A., Scheveling Sands, 180 guineas (Gambart). This picture was also painted for Lord Northwick.—W. Mulready, R.A., the Convalescent from Waterloo, engraved for the Art-Union, 1,180 guineas (Wallace). The fourth day's sale realized upwards of 7,000*l*. The fifth day returned to more miscellaneous lots. We again note the chief:—Vandyck, Portrait of William, Earl of Pembroke, 50 guineas (King).—Sir Joshua Reynolds, Portrait of the Duke of Cumberland, 200 guineas (Matheson).—Hogarth, the Hazard Table, 62 guineas (Rhodes).—Claude Lorraine, a Landscape, signed "Claudio Gellée*fr.*," 116 guineas (J. Drax, M.P.).—Claude, View of a Farm in Holland, from the Solly Collection, 510*l*. (Mawson).—W. Vandervelde, the English Fleet putting out to Sea, preparatory to the battle of Sole Bay, 180 guineas (Eckford).—W. Vandervelde, the Battle of Sole Bay, 105 guineas (Drax).—Paul Vansomer, Henry, Prince of Wales, a full-length portrait, 175 guineas (Farrer).—The companion picture, Elizabeth of Bohemia, 85 guineas (Farrer).—Cuyp, a River View, 100 guineas (Plumley).—Gaspar Poussin, a Landscape, 330 guineas (Rotley).—Claude Lorraine, Apollo and the Cumean Sibyl, 210 guineas (Dray).—Murillo, Jacob placing the rods before the sheep of Laban, from the St. Jago Palace at Madrid, 1,410 guineas (J. Hardy).—G. Poussin, a Landscape, richly wooded, with the subject of St. Hubert and the Stag, from the Francavilla Palace at Rome, 360 guineas (Lord Lind-

say).—Watteau, the Return from the Chase and the Lion Hunt, the companion, 134 guineas (Nieuwenhuys).—Greuse, a Bust of a Boy, 135 guineas (Van Keyck). The total of the day's sale was 7,500*l*. In the sixth day's sale we must note—Guido Reni, the Angel appearing to St. Jerome, from the Salt-marsh collection, 350 guineas (Mr. Buckley Owen).—Masaccio, St. George, 190 guineas (Fenney).—Raffaello del Garbo, the Virgin and Child Enthroned, 92 guineas (Farrer).—Pietro Perugino, the Virgin and Child seated on a throne, attended by St. Peter and St. Jerome, 350 guineas (Colnaghi).—Conegliano, St. Catherine, exhibited at Manchester, 800 guineas (Mawson).—Francia, the Virgin, 95 guineas (Graves).—Girolamo da Treviso, the Virgin, 450 guineas (secured for the National Gallery).—Lorenzo di Credi, the Holy Family, 500 guineas (A. Barker).—Verocchio, the Virgin, 320 guineas (Fenney).—Giulio Romano, the Birth of Jupiter, 92*l*. Mr. Phillips announced from the rostrum that it had been secured for the National Gallery).—Parmegiano, the Holy Family, engraved by Bonasone, 100 guineas (Eckford).—Jan Bellini, the Holy Family, 300 guineas (Van Cuycke). The amount of the sixth day's sale exceeded 6,250*l*. Total of the first six days, 32,250*l*. The sale of the collection of pictures will be resumed on Tuesday next.

MUSIC AND THE DRAMA

DRURY LANE.—‘*I Vespri Siciliani*.’—Four years ago [*Athen*. No. 1461], when the public that flocked to Paris for its Great Exhibition found it hard, even “by bribery and corruption,” to get stalls at the *Grand Opéra*, we offered our impressions on ‘*Les Vêpres Siciliennes*’ as an attempt made by the most modish and new Italian composer to occupy the place which had been filled by Signori Rossini and Donizetti—on its special value among Signor Verdi’s works—on its chances of keeping the stage. These last were not rated at a very high figure.—The event has justified our valuation. In Paris every sight-seer that year must go to the *Grand Opéra* once. There, too, the handsome presence, grand voice, and singular behaviour of Mdlle. Cruvelli had won her a certain vogue; so ‘*Les Vêpres*’ ran for awhile—to stop short, it may now be added, and to run no more.—The opera has never been revived at its home with any success, and though it has been often attempted in Italy, and though it is the tale of a revolutionary subject, and though Signor Verdi is considered to be the musical apostle of Liberty, it seems neither to have won nor to keep the stage there any more than its writer’s subsequent ‘*Simone Boccanegra*.’—The choice of it, then, as a novelty for London was not a wise one. The fate of Donizetti’s ‘*I Martiri*,’ at Covent Garden (a far finer opera), might have apprised any manager that a second-rate grand French opera, by an Italian composer, “done back” into Italian, has little hope of pleasing us in London. Plaudits in pit, upper boxes, and gallery are one thing; profits in the treasury are another.

Indeed, as was said four years ago, the most devout Verdi-ist could hardly desire to hear ‘*Les Vêpres*’ twice. The composer is there less catching in his melody than in his other operas, while his attempts at scenic grandeur and orchestral ingenuity betray leanness and want of resource by their noise and eccentricity. The desire to out-do M. Meyerbeer (an *archimage* of *finesse* and variety in stage effect and accumulation) has been dangerous in the case of more than one *maestro*. There is something of the fable of ‘*The Frog and the Ox*’ in this opera; and the story of the Sicilian Vespers, on which it is based, which succeeded neither when treated in English tragedy by Mrs. Hemans nor by Mr. Sheridan Knowles, will seem to English playgoers heavy and hackneyed. After ‘*Masaniello*’ and ‘*Les Huguenots*,’ it falls dead. The roasted child in ‘*Il Trovatore*,’—the coughing lady “of light conversation” in ‘*La Traviata*,’—are more piquant as novelties than the heroine in black, and the riot, and the love entanglement, and the catastrophe.

Mr. Smith has done what he could to present ‘*Les Vêpres*.’—The stage appointments are not

only sufficient, but liberal—the expenses and prices of admission and receipts of his establishment considered. First among all concerned in this presentation we must speak of Signor Arditi as a skilful and effective conductor, able (that is) to get a solid result out of his materials—the players and singers committed to his guidance.—Next of Mdlle. Tietjens, who has her public here. There can be no question that she is more zealous in filling the part of the heroine *Helena* than was Mdlle. Cruvelli: there can be no question as to the superb original quality of her voice.—That her voice has gone the wrong way, is partly explained by its owner being German (which implies a false notion of vocal training), partly by the excitement which physical vehemence can always produce among a not very refined audience all the world over. Few artists are strong enough to resist this.—The result is shown, in the case of Mdlle. Tietjens, by the incompleteness of every executive passage—by that failure of intonation—which is a disease, not a natural difficulty, with voices so triumphantly firm, so radiantly powerful, as hers has been. To real musicians Mdlle. Tietjens can be no longer the singer of promise that she was. On her arriving here there were hopes in one so magnificently endowed; now, we have small further expectation, except of *fortissimo* laid on *fortissimo*, of false ornament on false ornament,—of decline, in short. Very great is the pity.—Signor Mongini, too, as has been elsewhere said, is doing his worst for himself; and the consequence of such a union betwixt lady and lover was that perpetual exaggeration which is alike fatal and fatiguing. “It is excellent to have a giant’s strength.” No quantity of clarion tone can be too strong at the moment when the explosion should arrive. Those who expect singers always to sing as the Wesley children were taught to cry, quietly, had better sit down at home and make a little dowager music, with cotton in their ears. But the more readily that we reply to energy, the more eagerly we require it, the more imperative is it that energy shall be placed rightly—shall make its efforts after reserve—shall not conceive that in itself it is to supersede and to represent every mood of expression.

We dwell a moment on this subject because, betwixt the old and the new schools there is some danger of taste being led astray. The singers associated in ‘*Les Vêpres*’ with Madame Tietjens and Signor Mongini were less satisfactory. Signor Violette, particularly in the air, “O tu, Palermo,” fell short of the pomp of tone and style required by the *cantilena*—one of the best in the opera. To conclude, we wait to see if this work will repay its management in seasons to come. Whether it do or not, it is not a good work amongst Signor Verdi’s works.

On taking leave of his public this day week, Mr. Smith announced that he had been no loser by his Italian performances of 1859.

OLYMPIC.—To supply a motive to dramatic action is one of the indispensable principles of play-writing. In a farce reproduced here on Monday the joke of the thing is to set this principle at defiance. The action turns on a feigned death, and a natural question arises on the reason which induced the party to give out that he was dead; and this question during the play is frequently put, but the answer is always prevented; and, when at last *Sir Andrew Sunderland* himself (Mr. Addison) is about to explain his motive to the audience, the curtain falls and prevents him. Such pieces as this are exceptions to all rule, and they depend for success on mere theatrical trick. ‘*Why did you Die?*’ was originally produced at this theatre when under the conduct of Madame Vestris, and was written by Mr. Charles Mathews. Of plot there is little;—in fact, no more than is rigidly needful to raise the query which is not intended to be answered. *Lady Caroline Sunderland* (Mrs. Leigh Murray) is living as a widow, and as such is regarded by her niece, *Emily* (Miss Cottrell) and her servants, by whom the Baronet has not been seen for two years. *Emily* has a suitor in *Mr. Frederic Stanley* (Mr. G. Vining), who in time, however, thinks of transferring his affections to the aunt; but finds a rival in the supposed

dead baronet, who returns home just at the crisis. All parties, accordingly, return to their original and normal position; all equally desire a solution of the strange conduct,—a desire in which the audience may be conceived to share, and the Baronet is apparently willing to satisfy the reasonable curiosity of players and public, when the mechanical accident to which we have alluded happens, and prevents him from fulfilling his evident intention. The general curiosity is especially embodied in the person of the chambermaid (Mrs. Emden) and the Irish footman (Mr. H. Wigan), both of whom evinced the feeling in the most intense form. The characters were capitally impersonated, and the performance entirely successful. The house is yet well attended;—but the announcement of frequent benefits shows that it is about to close, at least for a short period.

PAVILION.—A new dramatic season commenced on Saturday, when two new romantic pieces were produced. The first is in three acts, and entitled ‘*The Mountain Cataract*;’ or, ‘*The Idiot’s Grave*’; and the second, ‘*The Poor Slave*,’ is in two acts. The former has a final *tableau*, in which a cataract of real water acts a prominent part; and relates to the feuds between the clans Ronald and Malcolm, and the consequent perils of *Lady Agatha Ronald* (Mrs. R. Honner), and the mysterious warnings of *M. Lomond*, the Wild Idiot of the Hills (Mr. Alfred Rayner). The situations are striking, and the scenery well painted. The second piece is inferior in interest, but, nevertheless, carefully placed on the stage and respectfully acted.

MUSICAL AND DRAMATIC GOSSIP.—The date of the Aberdeen Festival is fixed for the 12th and 13th of October. As has been mentioned, there is to be a performance of ‘*St. Paul*’ and a miscellaneous concert.—To the list of the music chosen for the Bradford Festival may be added, the Dettungen ‘*Te Deum*’ and ‘*The Creation*,’ which is to be given on the first evening—a good idea, seeing that in Bradford there must be two separate audiences,—from “town” and from “country.” But while we are in Yorkshire on Festival business, it is impossible not to point out to all who are busy on the occasion the harm done by such “a puff preliminary” as the “brief synopsis”—put forth, it is to be assumed, under their sanction.—A more curious “curiosity of literature” has never been issued. Some enemy must have written the book.

Madame Goldschmidt is about to resume concert singing; and to take a tour in Ireland, accompanied by Herr Joachim.

To-night our Italian Opera season closes—in Covent Garden as at Drury Lane—with “a trot for the avenue”—otherwise, after the production of the one novelty of the season, produced just when the season was on the point of closing. In the case of ‘*Dinorah*’ there was no help under circumstances—vexatious though it be, that its “run” should stop. And here we may say, that every night seems to have made the performance riper, the music more popular, and the audience (fuller as people go out of town) more enthusiastic. ‘*Dinorah*’ is a success: and let it be recollected that the opera was only conditionally promised by Mr. Gye.—With regard to ‘*Les Vêpres*’ there need have been no such delay; and we are satisfied that Mr. Smith is unwise in now claiming praise, as his advertisements have done, for fulfilling the promise of his *programme* (*ante*, p. 57), seeing that only two-fifths of the novelties distinctly there promised have been offered at Drury Lane. Concerning the value of ‘*Les Vêpres*,’ we have elsewhere spoken—not fancying that, let the opera have come when it would it could have exercised much influence on the treasury.—The real gains to our singing world this season have been Mesdames Lotti and Miolan-Carvalho; Madame Penco having not decidedly established herself here, and Signor Mongini having shown himself resolute to disappoint every expectation which at first gathered round the owner of such a superb voice as his.—Troops will now go

out from both theatres to wander the provinces, for the representation of opera. It is needless to say that neither 'Dinorah' nor 'Les Vêpres' is "country wear."

Popularity has its disadvantages. The public favourite who will not flatter—the public servant who will not be a slave—must look out for rough treatment,—from a rough public. That the fixed determination to *encore* everything sung by Mr. Sims Reeves, however pleasant and well merited it is, may lead to brutality as well as admiration, was shown, we perceive, the other night at the Surrey Concert Room, when, on the tenor refusing to repeat the fatiguing air, "Fra poco," from 'Lucia,' a riot ensued, which bade fair to revive the days when the Surrey Garden was not a music, but a bear-garden. The disapproval of those who watch over public opinion cannot be too strongly expressed in all such cases as these. If for the artist to resist *every encore* be dogged (as it would be),—for him to be compelled to repeat *every piece* of music is a compulsion, which must either be resisted, or else its conditions enter into the artist's engagement.—Mr. Sims Reeves is known to have been in uncertain health this year. Such knowledge should suggest to every one consideration for a man who, if he be unable to sing, is yet more an object of attack than if when he sings he will not sing everything twice. Music (as we have said a hundred times, and now say more emphatically than ever, when some attempt is being made to get for the art its just importance and its due aid) is a folly—a dead letter—a non-entity—if it does not bring along with it humanizing influences.

It appears that the proposed Handel College is to be connected with the proposed Palace for the People on Muswell Hill. The Handel College scheme, for the moment, does not move; the time for the grand performance talked of at Her Majesty's Theatre having gone by.

A French composer of the second order, five years older than the century—M. Panseron—has died within the last few days. He had been carefully "grounded" in his art; but the taste and humour and fancy given him by Nature did not get beyond the bounds of the *Romance* and the *Nocturne*—that graceful but limited domain of *Watteau*-music, which is a distinct and specific province of France. His operas did not come to a brilliant end; but his minor vocal compositions should prevent his name from being forgotten. Perhaps that best known in England is 'Le Songe de Tartini'—that romance founded on the legend of the 'Devil's Sonata,' for violin and voice,—with which Malibran and M. de Beriot used to work wonders many years ago. M. Panseron, too, was esteemed as a professor of vocal science; and was the author of some useful works on the subject. There are no new romance-writers now in France, save, perhaps, M. Membrée.

The Italian journals have, even now, time to mention a new lady—a Signora Virginia Conti, who, they say, is to be a great singer. Madame Pasta is, secondly, said to take a peculiar interest in her training—thirdly, love of Art (in opposition to the wishes of a noble family), not love of money, is described as the *primum mobile* of her entering opera-land.—But since Madame Pasta and "love of Art" have more than once been brought in to serve the purpose of ladies anxious to propitiate the public, without either real love of art or nobility, it may be wise to wait, ere hope becomes too eager in the case of Signora Conti.

Foreign journals now state that the production of Herr Wagner's new opera, 'Tristan und Isolde,' which was to have taken place at Carlsruhe very soon, may possibly be deferred, owing to Continental discomforts.

The theatre at Cologne has gone the way of most theatres; and was burnt to its walls the other evening;—having, it is surmised, been struck with fire by lightning. The wife of the manager was burnt to death.—Another sad event has just happened in the world of foreign theatres. The retirement from the French stage of M. Roger, the favourite tenor, is rendered compulsory by a

gun accident, which a few days since made the amputation of his right arm unavoidable.

MISCELLANEA

Skulls found at Uriconium.—There is one portion of the inquiry raised by Mr. Wright's letter, in the last number of the *Athenæum*, upon which I beg your permission to offer a few remarks, that can be regarded as little more than suggestions. Not only in this communication of that gentleman, but also in a paragraph in the *Times* of last month, the fact of the singular deformity of the skulls met with at Wroxeter is regarded as "very difficult explanation." In the latter the passage runs thus:—"Dr. Johnson has collected here nearly twenty skulls, which present a nearly uniform character of deformity, which may be popularly explained by stating that the head stood askew, one eye advancing more than the other. The bearers of them must have been frightfully ugly fellows, and absolute barbarians, for the skulls show a very low organization. Nothing has yet been found * * to enable us even to conjecture to what race of men they belonged, or what was the cause of the deformity." The student of ancient human skulls, especially if his investigations embrace examples of various races of men, from different localities and countries, is sure to meet with numbers of instances of extraordinary distortion. With a knowledge of the strange art of deformation of the head practised by certain tribes, and which have been favourite subjects for the exaggerations of the fancy, he may be tempted to regard the skulls themselves as the representatives of hideous barbarians. But there are some circumstances which may indicate to him that this solution is untenable. One, which may be mentioned, is that the separate bones of the skull, in some instances, cannot be replaced so as to reintegrate its osseous cavity, or reproduce a continuous box to contain the brain. However much one might be inclined to the "barbaric" explanation, we can hardly allow hypothesis to lead us so far as to imagine that the people to whom they belonged had their skulls twisted into three pieces, which would not hold together, by reason of the incongruity of the twisting itself. Such is really the case in some of these skulls. The true solution is to be found in the fact, that the human skull is capable of undergoing extraordinary changes of form, after inhumation, from the pressure of the incumbent earth; that the skull is a hollow, irregular spheroid, with walls composed of a network of animal matter penetrated with phosphate of lime, and containing a large mass of moist cerebral substance. In other words, that it is a body having those conditions which would render it liable under long-continued pressure to undergo great changes of form. In the 'Crania Britannica,' Chap. IV., I have given a sufficiently ample account of this "posthumous distortion," and attempted its *rationale*, with illustrative figures. To my knowledge, the earliest recital of the occurrence, which I have only recently met with (possibly it may have been observed and even attributed to its true cause before), is contained in the *Comptes Rendus* of the Académie des Sciences, for Sept. 15, 1845. This is in an excellent description of the exploration of a *Demi-dolmen*, or Cromlech, discovered, in July of that year, at Meudon, near Paris; and is written by the distinguished Dr. Eugene Robert, the geologist of the scientific expedition *du Nord*. In 1848 the reception of some skulls of ancient Britons, which were singularly distorted, led me to the determination of the true cause of the deformation, and to the application of the epithet *posthumous* as a distinctive term to such contortions. But I beg to inform you that these "frightfully ugly fellows, absolute barbarians, with heads askew," are not confined to any one tribe or race of people. The instances alluded to of ancient *Gauls* and *Britons* by no means exhaust the series. Among the people from whom we have pride in referring our descent, and feel little inclined to call absolute barbarians, &c., the Anglo-Saxons, the same kind of deformity in disinterred skulls is met with. In a series of imperfect crania derived from the Kingdom of the East Angles, excavated at the cemetery

of Linton Heath, in Cambridgeshire, in 1853, and obtained by the great kindness of the present Lord Braybrooke, *posthumous distortion* prevails extensively. The strange practice of deforming the skull by art, and, of course, during infant life, has prevailed in almost every quarter of the globe. Probably, Australia and Africa alone have a claim to be the exceptions, and very likely for the present only. America is assuredly the great theatre of the art. But Europe, both in modern and ancient times, has witnessed its sway. (See the ingenious 'Essai sur les Déformations Artificielles du Crâne,' of Dr. Gosse, of Geneva.) This method of deformation, so very varied in its application and results, producing numerous grotesque contortions, stands sufficiently distinct, so as to preclude the confusion of the two, at all events in decided instances. That posthumous distortion of the cranium is here attributed to its true cause we have a convincing evidence in the fact of its absence in cases of *interment in situ* constructed of flags of stone, the celtic inhumation of the ancient Britons and Caledonians, probably particularly frequent among the latter. Here the skull has not been exposed to pressure, and does not exhibit that kind of distortion we have denominated *posthumous*. If any deformation exist, and I believe I have detected such in some cases, it is of altogether a different kind, and owns quite a different origin. I forbear alluding to the curious questions mooted by the Wroxeter Excavations, as to the manner and the period of the overthrow of the city of Uriconium, &c., questions of great importance, which it is to be hoped will receive a satisfactory solution before Mr. Wright's zealous labours are finally closed. Every step he makes towards such a consummation is highly gratifying. J. BARNARD DAVIS.

Shelton, Staffordshire, July 25.

Philostatus on Gymnastics.—I have not seen M. Darenberg's edition of this treatise, but perhaps it may be well for me to communicate all I know of the MS. formerly, or still, in the possession of Minoides Mynas, from which he made his transcript. In the summer of 1849, when I was staying in Paris, I received a letter from Sir Frederic Madden, requesting me to see and describe the MSS., then in the possession of Mynas. I sent the results of my examination to Sir Frederic, but I believe that the prices asked were exorbitant. But amongst the other MSS. there were both the ancient MS. of Philostatus and the recent transcript. As far as I now remember, the MS. was of about the thirteenth century, in *very bad preservation*. The parts on which the ink had been were often quite destroyed, so that the MS. was kept together by slips of paper, which buried the writing in many passages. I received no satisfactory explanation of the interlineations in the transcript; but I think that they were attempts to supply the defects in the MS. as it then was, the words over which they were written being equally conjectural. Mynas had, I think, written in the same manner on the old MS. itself,—in fact, I recollect that he had so much disfigured it that he might be unwilling to allow it to be seen. I saw the MS. in 1849; it is not improbable that it has fallen to pieces by this time, its condition was then so bad and its treatment had been so injudicious. S. P. T.

Americanisms.—In your review of the 'Dictionary of Americanisms' last week you notice, in the third column of page 137, the expression, among illiterate people, of "They's all" for "All are gone." Now, you are aware that many German words and expressions are being gradually introduced into America, consequently, may not "They's all" be merely the translation of "Es ist alle," or "Sie sind alle," used in colloquial language for "All are gone, or finished"? H. R. FORREST.

Manchester, August 3.

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THE following is an **EXTRACT** from the Second Edition (page 188) of the Translation of the Pharmacopœia of the Royal College of Physicians of London; by Dr. G. F. Coillier, published by Longman & Co. :—

It is no small defect in this compilation (especially of the first two chapters) that the author, in writing of the various taints aloes, yet we know that ham-bone-baked persons cannot bear aloes, chiefly it is in the form of COCKLE'S PILLS, which except consist of aloes, scammony, and colocynth, which I think are formed into a sort of compound extract, the acidity of the stomach being neutralized by the addition of a fourth ingredient (unknown to me) of an aramatic tonic nature. I think no better and no worse of it for its being a patent medicine. I look at it as an article of commerce and domestic convenience, and do not quarrel with it. I have seen a patient who had a violent muscular purge, a mucous purge, and a hydragogue purge combined, and their effects properly controlled by a dirigent and stringent. I have seen a patient who had a violent mucous purge, like the above aloe pills, I attribute to its being thoroughly soluble, so that no undissolved particles adhere to the mucous membrane.

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which saves fifty times its cost in other remedies. Cure No. 81,916—"Fifty years' indescribable agony from dyspepsia, nervousness, asthma, cough, constipation, flatulency, spasms, sickness of the stomach and vomitings, have been removed by Du Barry's excellent food, after all medicines had failed. Maria Joly, Worthing, Ling, near Diss, Norfolk." Cure No. 3,908—"Thirteen years'

cure, indigestion and general debility have been removed. For Du Barry's Food, see page 10. **Dr. J. C. BARRY'S Food** is the only Food that Cures No. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832

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